

# **My Son The Porno Star**

"A Wickedly Queer Fable In Very Bad Taste!"

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FADE IN:

EXT. TRAILER PARK - DAY

AERIAL SHOT OF THIS POOR MAN'S METROPOLIS

ON A BIG SIGN ALONG THE PERIMETER

It reads: "Maro Largo Trailer Community -- Davie, Florida."

WILD SEXUAL MOANS AND GROANS ARE HEARD growing louder and louder.

WE ZOOM IN ON THE UGLIEST TRAILER OF THE LOT

It is rocking in time to the moans and groans, which are now deafening. There is a 1979 Ford Pinto parked in front.

INT. LE MANURE TRAILER - ROSE'S BEDROOM - DAY

LOUD SNORING.

A blanket covers a very large sleeping animal, perhaps a horse. It suddenly tosses about in bed, lowering the blanket from its snoring face. It is ROSE LE MANURE. She is 400 plus pounds of woman, with platinum blond hair. (In fine Shakespearean tradition -- played by a man dressed as girl or DRAG.)

She is awoken by the guttural sounds, and she is none too happy about it.

ROSE

Not again!

Rose rolls out of bed with great difficulty. We can now see she is wearing a gaudy moo moo. Gasping for air from the overexertion, she grabs for her inhaler and takes a few hits. After a moment, when her breathing gets better, she shoves an unfiltered cigarette in her mouth and lights up.

ROSE

I'm gonna kill that kid!

Rose wobbles out.

INT. LE MANURE TRAILER - HALLWAY - DAY

Rose goes to the other bedroom in the tiny trailer, and pounds on the door.

ROSE  
Hobart! I'm coming in!

INT. LE MANURE TRAILER - HOBART'S ROOM - DAY

ON THE DOOR

An angry Rose enters.

ROSE  
Hobart Goober Le Manure, how many times do I have to tell you not to disturb my beauty sleep with your whoring around?!

WIDER ANGLE

We can now see HOBART is indeed in bed, with TWO IDENTICAL TWIN HIM-BOS to each side. They are shirtless, their bottoms covered by a lumpy, thick blanket. They are embroiled in a wet, three-way kiss.

Hobart is eighteen years old, muscle-bound -- but not too muscular -- with a boyish face and dimples. His teeth are so white they are blinding. (A young Mario Lopez, yet not so ethnic.) This tight, young stud is in very good shape, and is in no way, shape or form effeminate.

The Twin Him-bos are generic boy-candy.

HOBART  
Oh, momma, I'm not whoring around.  
I'm just spreading my love around!

ROSE  
And you were spreading your love around yesterday, and the day before yesterday. You've slept with every man in this trailer community except for the amputee in Lot 39D!

HOBART

No, I did him last week. We still haven't found his prosthetic leg.

ROSE

See! You're a nymphomaniac!

HOBART

Momma, a growing boy has his needs. You can't deny me that.

ROSE

I don't give two fucks who you screw, Hobart. As long as you're safe.

Hobart pulls out goggles and a long roll of condoms from underneath the blanket, then smiles.

ROSE (CONT'D)

I just wish you would get a job. All you do all day is whank off and screw, whank off and screw. Meanwhile, I'm supporting your lazy ass by doing phone sex twelve hours a day, seven days a week. And I'm tired, Hobart. You can only reach out and touch someone so many times!

HOBART

Well, I've tried to get a job, momma; but you know I only have one skill -- screwing guys. I wish there was a way I could make money by screwing guys.

ROSE

No child of mine is going to be a prostitute!

A SMALL MYSTERIOUS VOICE (O.S.)

He can do Gay porn.

ROSE

Who the fuck was that?

HOBART

(looking up)

Jesus?

Rose wobbles closer to the bed.

ROSE  
Hobart, what is going on here? Has  
your nymphomania gotten even more  
out of control and kinkier?!

HOBART  
I don't know what you're talking  
about.

Rose rips the blanket off the bed, revealing the following:  
Hobart in a jockstrap and chaps; the twins in laced panties;  
a DWARF dressed in a skin-diving suit, with a snorkel and  
fins, holding a gerbil; and a Rottweiler.

After a beat, The Dwarf reaches behind his back and produces  
this object while he says:

THE DWARF  
(holding it up)  
I found the prosthetic leg!

Rose just stares at this spectacle. We think she is about to  
explode when...

ROSE  
But you know, I think the skin-  
diving dwarf is on to something.

HOBART, TWINS, DWARF, ROTTWEILER  
Huh?

ROSE  
(lost in thought, she sits  
on the edge of bed)  
You know...

When she sits, Rose flips the bed over, throwing everyone to  
the floor -- except for The Dwarf, who hits the ceiling and  
hangs on to the ceiling-fan for dear life.

ROSE (CONT'D)  
(oblivious, still lost in  
thought)  
...In my day I dreamt of becoming a  
world famous porn star, like Linda  
Lovelace; but your father kept  
fattening me up.

ROSE & HOBART  
(mechanically)  
May he rest in peace.

ROSE

Then when he accidentally fell onto my butcher knife and left the world of the living, I considered my dream again. But it was much too late. I was the size of a small pony.

(beat; she stands)

But now, I have another chance to make that dream come true! Vicariously through you, Hobart.

HOBART

(jumps to his feet)

Momma, what are you saying? And what does "vicariously" mean?

Rose grabs him, wrapping her lamppost of an arm around him.

ROSE

(looking into an imagery horizon)

Everything's coming up porno, for me and for you!

The dwarf falls to the floor with a loud THUMP behind them.

WE PUSH IN TIGHT ON ROSE AND HOBART

BUMP TO WHITE.

WE ROLL THE OPENING CREDITS TO SHOW TUNEY TYPE MUSIC.

FADE IN:

INT. LE MANURE TRAILER - LIVINGROOM - DAY

Rose is sitting on the sofa clad in her moo moo. She is working the phones while she clips her disgusting toenails.

ROSE

(into phone; very matter-of-factly, almost in a monotone)

Oh, yeah, that's so hot!...I'm wearing black panties, fishnet stockings and a gold tiara. What are you wearing?... What color ladehosen?...

(MORE)

ROSE(cont'd)

Oh Yeah, that is so hot!...I'm playing with my wet vajaja right now....

(she makes the appropriate sound effects)

Yeah, my fat hairburger is just a drippin' with steamy love juice... Yeah, lick it, suck it, love it, yeah!... Eat my yeast-powder biscuit, yeah!... Oh, John Doe, you're so fucking hot!... I just want you to ram me with your titanic meat popsicle!... Yeah, aim your heat-seeking moisture missile at my bottomless pit. And fire!... Yeah, mount me from behind and hump like two dogs in heat!...Yeah, take me like the bitch that I am!

(progressively gets more intense until the climax)

Harder, harder, harder, John!... Yeah!... Yes! Yes!!! YES!!!

(beat)

Hello, John? Hello?!

(slamming down the phone)

Shit! I killed another one!

Hobart comes out of his room wearing a jockstrap, with a huge bottle of ID Lube in one hand and a Fleshlight Masturbation Toy in the other.

HOBART

What's wrong, momma?

ROSE

I gave another one a heart attack! I'm just too good for my own damn good sometimes.

HOBART

(happy)

So we're not gonna have enough money for our research tomorrow?

ROSE

Don't worry, baby. Momma's welfare check came in today.

HOBART

Oh, darn! Can't you just go without me tomorrow?

ROSE

Now, Hobart, come here.

Hobart obediently crosses to her.

HOBART  
Yes 'em.

ROSE  
You're not going to get anywhere in  
Gay porn with that attitude.

HOBART  
I'm sorry.

ROSE  
Now go finish jacking off to "High  
School Musical" while momma tries  
to earn an honest buck.

HOBART  
Okay.

Hobart leaves as the PHONE RINGS.

ROSE  
(answering the phone)  
Hello, this is Tiffany. How may I  
make your dreams come true tonight?

EXT. TROPIXXX ADULT VIDEO STORE - DAY

Rose parks her clunker in the lot. She pulls a reluctant  
Hobart from the car and pushes him into the store. Hobart is  
wearing short shorts and a tight tank top.

INT. TROPIXXX ADULT VIDEO STORE - DAY

Rose and Hobart walk up to the QUEENY CUNTY CLERK behind the  
counter. Hobart is petrified with embarrassment.

CLERK  
Oh my, I didn't know the circus was  
in town.

ROSE  
Excuse me, my son and I are looking  
for the fag porno DVD section.

CLERK  
Are you now? Is the kid even old  
enough to be in here?

ROSE

We just celebrated his eighteenth birthday last week. Oh, it was the social event of the year at the trailer park community. Bertha Lipshitz was so jealous I thought she was going to swallow her cigar.

CLERK

Oh, you must be so proud, Tiny Tina.

ROSE

It's Rose.  
(pushing him forward)  
And this is my son, Hobart.

CLERK

Well, you must be adopted, kid.  
(looking at him from head  
to toe)  
Why don't you meet me in one of the peepshow booths?

ROSE

(steps in front of Hobart)  
There's no time for that! We're here to do research. My baby is going to be the next Jeff Stryker.

HOBART

Oh, come on momma, I'm not that big.  
(now flirting with the  
clerk)  
I'm bigger.

CLERK

(fanning himself)  
Oh my, I suddenly have a case of the vapors.

ROSE

(produces a wad of bills  
from her cleavage)  
Get me a cart. We're going on a shopping spree with my phone-whoring/welfare money.

CLERK

This ain't the Pigly Wiggly. We don't have shopping carts here, lady...and I use that term loosely.

Rose suddenly grabs the clerk by the cuffs from behind the counter and throws him down on the floor in front of her.

ROSE  
Well, get me one, you dizzy queen,  
before I get ornery!

DISSOLVE TO:

INT. TROPIXXX ADULT VIDEO STORE - GAY DVD SECTION -DAY

The Gay DVD Section is directly across the store from the peepshow booths.

Rose is now holding a shopping basket, and Hobart another one. Both baskets are full of DVDs as Rose continues going through the shelves.

ROSE  
Hmmm, "The Da Vinci Load." That  
sounds like a winner.  
(throws in basket)  
Let's see here, "The Dicks of  
Hazzard." Why not?  
(throws in basket)  
Oh, "Last Tango in Paris" directed  
by Gaylander Spielberg. Not even  
an attempt at a witty play on  
words. There's a lawsuit waiting  
to happen. I'll pass.

HOBART  
(pointing to a DVD)  
Momma, can we get that one?

ROSE  
(picking up the DVD)  
Hmmm, "Piss, Piss, And More Piss."  
I don't think we should do the  
golden showers, Hobbie.  
(puts DVD back)  
It's almost impossible to get piss  
out of your hair.

ANOTHER ANGLE ON ROSE

Hobart is now off screen. She continues to go through the DVDs.

ROSE (CONT'D)

Let's see here: "Sperms of  
Endearment," "Schindler's Fist,"  
"I Know Who You Did Last Summer,"  
"Desperate Houseboys," "ET the  
Extra Testicle," "Doing John  
Malkovich," "Who's Eating Gilbert  
Grape," "White Men Can't Hump,"  
"Jurassic Pork," "Willie Wanker Up  
the Chocolate Factory" -- Eew,  
scat! We don't do the scat, do we,  
Hoba--

Rose turns around and Hobart is gone.

INT. TROPIXXX ADULT VIDEO STORE - INSIDE PEEPSHOW BOOTH - DAY

The Gay adult movie playing on the TV illuminates Hobart, who is up flush against the wall, with his pants around his ankles, and his penis stuck through the gloryhole. He is in ecstasy.

The door suddenly flings opens, flooding the room with light.

INT. TROPIXXX ADULT VIDEO STORE - PEEPSHOW BOOTH AREA - DAY

Rose has opened the door.

HOBART

(unfazed)

Hi, mamma. I got bored.

Rose rips the door off the hinges from the next booth over.

The clerk runs out screaming, with his pants around his ankles, and a milk moustache.

CLERK

Don't hurt me, butch, I'm a  
bleeder!

The clerk runs off.

HOBART

(pulling up his pants)

Oh Momma. Why do you always have to  
embarrass me?!

ROSE

That's what mothers are for, dear.

EXT. TRAILER PARK - LE MANURE TRAILER - NIGHT

Lights burn inside.

INT. LE MANURE TRAILER - LIVING ROOM - NIGHT

"The Da Vinci Load" plays on the TV while Rose sits on the sofa transfixed by the DVD and taking notes.

Hobart is lying on the floor in front of the TV, bare-ass naked on his stomach. He too is watching the TV, trying very hard to deep throat the gigantic black dildo in his hands.

ROSE

Study Jayden Holloway's deep-throating technique closely, my dear. Notice his incredible breath control.

HOBART

Momma, I'm tired. We've been at this for twenty-four hours straight.

ROSE

Hobart, practice on your dildo like a good boy.

(she produces her own  
dildo)

Watch momma.

Rose performs fellatio on her double-headed dildo like a pro.

LOUIS LE MANURE enters holding a basketball in one hand, and his very pregnant wife TYLA'S hand in the other. Louis is also a delicious piece of beefcake, but he is quite effeminate considering he's straight.

Tyla is a very pretty African American girl who is ten months pregnant. She is smoking an unfiltered cigarette and swigging a beer.

LOUIS

Hey, momma. Hey, Hobart. What are you guys up to? We could hear sucking sounds from our trailer next door.

ROSE

(excited)

Oh, Louis, baby;

(MORE)

ROSE(cont'd)

your little brother is going to be  
a Gay porno star.

TYLA

Get out! That is so cool. Louis,  
why can't you be a Gay porno star?

LOUIS

I don't think you can be a Gay  
porno star if you're not Gay. I  
think it's a law.

TYLA

So be a straight porno star.

LOUIS

Now honey, you know I can't do that  
due to my incredibly small penis.

TYLA

Oh yeah, I forgot.

LOUIS

Yeah, Hobart got all the cock and I  
got all the brains in the family.

ROSE

What brains, rocket scientist? You  
manage a fucking Dairy Queen.

LOUIS

Well they don't give that job to  
just anybody!

ROSE

Oh, Louis, just admit that your  
brother's better than you.

TYLA

Yeah, Louis, admit it.

LOUIS

Tyla, you're my common-law wife;  
you're supposed to be on my side.

TYLA

And you're supposed to keep me in  
the lap of luxury. Bullshit!

ROSE

Tyla, sugar, come take a load off.  
No pun intended.

Tyla plops down next to Rose.

ROSE  
 (feeling Tyla's stomach)  
 You think the baby's close?

TYLA  
 We're going into the tenth month.  
 I don't think it wants to come out.

ROSE  
 Just look around at its father.  
 Can you blame it?

Rose and Tyla laugh.

LOUIS  
 Hey! I'm in the room here.

HOBART  
 Will you two leave poor Louis  
 alone.

LOUIS  
 Thanks, bro.

HOBART  
 It's not his fault he's a loser.

LOUIS  
 Yeah, it's not my fault I'm --  
 (getting it)  
 Hey!

HOBART  
 No disrespect, brother. But it's  
 mom and dad's fault for tripping on  
 acid while she was pregnant with  
 you.

ROSE  
 Well, excuse me, Mister Perfect!  
 Oh, Tyla, wait till that little bun  
 in your oven is able to speak. The  
 first thing it'll do is blame its  
 poor mother for everything.  
 They're all ungrateful little  
 bastards!

HOBART  
 (gets up)  
 Come on, Louis. I need help with  
 something.

Hobart takes Louis by the hand and leads him to his room.

LOUIS

Not like last time, though. I  
couldn't walk for two weeks.

ROSE

Why don't you get your bother to  
help you with those positions  
you're supposed to learn. Make  
sure to go over number nineteen,  
The Reverse Cowgirl. That's always  
a favorite.

HOBART & LOUIS

Yes 'em, momma.

Hobart and Louis are gone.

TYLA

So you really think Hobart has a  
shot at being a Gay porno star?

ROSE

With all my heart and soul, Tyla.  
We're going to be a star!

TYLA

We're?

ROSE

We have an interview with a big  
agent tomorrow, and the rest will  
be history.

(gives her the dildo)

Here, show me how they do it in the  
ghetto, girlfriend.

Tyla starts sucking on one end of the double-headed dildo.  
After a beat, Rose starts in on the other end.

LOUD SUCKING AND LICKING FILL THE ROOM.

DISSOLVE TO:

LATER

Both woman have fallen asleep with the dildo in their mouths.

INT. LE MANURE TRAILER - HOBART'S ROOM - NIGHT

Hobart is lying on his stomach in bed, with Louis -- now stripped down to his jockstrap -- kneeling over him, shaving his buttocks with a Lady Schick razor.

HOBART  
That wheelbarrow position made my neck sore.

LOUIS  
Why does momma hate me, Hobart?

HOBART  
Oh, she doesn't hate you, Louis.

LOUIS  
She doesn't?

HOBART  
No! She just loves me more.

LOUIS  
It's because of my incredibly small penis, ain't it?

HOBART  
Oh, it's not that small, bro. I've had smaller.

LOUIS  
You have?

HOBART  
Yeah, Larry Lipshitz.

LOUIS  
Really?

HOBART  
Of course we were both twelve at the time.

LOUIS  
Ain't he a hermaphrodite?

HOBART  
Well, yeah, that too.

LOUIS  
It just ain't fair. I work forty-eight hours a week at the D.Q.;  
(MORE)

LOUIS(cont'd)

then I have that part-time job cleaning the vacuum machine at the abortion clinic. All so I can support my family and help momma with her electrolysis bills. And all you do is sleep all day and fuck guys all night long.

HOBART

I watch a lot of porn and whack off too.

LOUIS

Yeah! But she don't pay any attention to me. It's always Hobart, Hobart, Hobart. Well, I'm sick of it! I'm gonna make momma notice me if it kills me!

HOBART

Ouch!

Louis has accidentally cut Hobart.

LOUIS

Oh, I'm sorry, bro.

HOBART

Kiss it and make it better?

Beat.

LOUIS

(with a big smile)

Okay!

Louis lowers his head to Hobart's buttocks, as WE PAN TO THE WINDOW and the night sky.

HOBART (O.S.)

(in ecstasy)

Oh, Louis!

EXT. FAVE-SCOUTING TALNET AGENCY - DAY

We are in a warehouse district in a bad part of town.

TIGHT ON THE SIGN ON THE DOOR

It reads, "Fave-Scouting Talent Management & Beeper Service."

INT. FAVE-SCOUTING TALENT AGENCY - OFFICE - DAY

WENDELL WEINSTEIN, sits behind his desk, with a phone in each hand and wearing a wireless headset. Around him are several computers sending him instant messages. During the entire scene he continues to multitask.

Hobart enters, followed by Rose in a new moo moo.

ROSE

Hello, Mr. Weinstein. I'm Rose Le Manure --

WENDELL

Lady, please wait outside. Unless you're here to tryout for our Morbidly Obese Shiza Chick Videos.

ROSE

Wherever my son goes, I go!

Rose plops down on a chair.

HOBART

(sits)

Momma is my manager.

WENDELL

Really? How Norman Bates of you.

ROSE

Now let's talk turkey. My baby is gorgeous and he's going to be your next big star.

WENDELL

Really?! I've heard that one before. Pretty boys like this are a dime a dozen. What makes your kid so special?

ROSE

Show him.

Hobart stands and begins to open his fly.

HOBART

I'm gifted.

(he looks down at his crotch)

See?

TIGHT ON WENDELL

His jaw drops open as he drops his phones and all the computers short circuit behind him.

WENDELL

My God, it's like Anaconda after it ate Jon Voight.

Wendell is now drooling.

ANOTHER ANGLE

ROSE

So you wanna sign him up?

WENDELL

(screaming)

Coco, get me some paperwork here!

(wiping the drool)

And a napkin.

COCO, a flamboyant PA, runs in with contracts.

COCO

Here you are, Wendell.

(seeing Hobart's gift)

Oh my God, it's Nessie the Loch Ness Monster!

WENDELL

Let's try to get him in that scene Gaylander Spielberg is shooting in town tomorrow.

COCO

But we already booked Secretariat Jones for that part.

WENDELL

Shit!

COCO

His plane just got in and he's checking into the Ramrod Inn.

ROSE

Is that the Ramrod Inn off Andrews Avenue?

COCO  
Is there any other?

WENDELL  
Well, we can't bump Secretariat now. And that's the last scene in the movie. I won't have anything else till next week.

ROSE  
Next week?! Hobart wants to be a star now, not next week!

WENDELL  
Don't worry, Fort Lauderdale is becoming the next Gay porn capital of the world. I'll get him plenty of work.

COCO  
(to Hobart)  
But that name Hobart has to go, though. What was the name of your first pet as a boy, and what street did you grow up on?

HOBART  
Ummm, I had a bunny named Pussywillow and we lived on Galore Street.

COCO  
Pussy Galore?

WENDELL  
There goes that tired old cliché about how we name our porn stars.

ROSE  
I've always liked the name Lane, sugar.

COCO  
Lane Sugar?

WENDELL  
(having a brainstorm)  
No...Lane Sugarbaker!

ROSE  
(stands excited)  
Yes, an homage to my favorite designing woman!

HOBART  
I don't like it.

ROSE, WENDELL & COCO  
Shut up, Hobart.

A defeated Hobart plops back down in his chair.

WENDELL  
I just wish that role in the movie  
tomorrow were available.

ROSE  
(with a wicked smile)  
Don't worry. Miracles have been  
known to happen.

EXT. RAMROD MOTEL - NIGHT

It looks exactly the way you would expect it to look.

INT. CHEAP TAWDRY ROOM - NIGHT

SECRETARIAT JONES, who is built like a black brick shithouse,  
is standing away from the door in a short robe, talking on  
the phone.

SECRETARIAT  
Yes, this is Secretariat Jones in  
room 69. I'd like a wake-up call  
for 8 AM.

POV OF SOMEONE ENTERING THE ROOM

The person quietly opens the door, slowly approaching  
Secretariat.

SECRETARIAT (CONT'D)  
Yeah! And turn on the pay-per-view  
porno movies, will you...I don't  
give a damn what my Mr. Weinstein  
said. I wanna see some pussy!  
Don't make me go down there and  
kick your face in...Thank you, I  
knew you'd see it my way.

Secretariat removes the robe and goes into the bathroom.

INT. CHEAP TAWDRY ROOM - BATHROOM - NIGHT

Secretariat is in the shower, soaping his hard body.

We can see the bathroom door open through the shower curtain. A huge figure approaches.

MYSTERY PERSON'S POV

They pull the shower curtain open as Secretariat lets out a girlish scream.

ANOTHER ANGLE

We can now see the figure was Coco holding a fat female blow-up doll in front of him.

COCO

Here's the Kirstie Alley blow-up doll, you requested, Mr. Jones.

SECRETARIAT

Jesus, Coco, you scared the shit out of me!

COCO

I can't help it. I prowl through the night quietly like a pussycat.

SECRETARIAT

Well, you got the pussy part of it right. Now get the fuck out of here before I kick your faggot face in!

COCO

Can I soap your back?

SECRETARIAT

(at the top of his lungs)  
Out!

Coco throws the blow-up doll into the shower with Secretariat and bolts out of the room, slamming the door behind him.

SECRETARIAT

It's tough being a straight Gay porn star.

Secretariat closes the curtain and goes back to his soaping. He is now soaping the blow-up doll as well.

We now see another huge figure approaching the shower with a raised hand. Secretariat is completely oblivious as he takes the blow up doll from behind.

MYSTERY PERSON'S POV

They pull the shower curtain open. Secretariat doesn't even look up when he says:

SECRETARIAT  
Not again, you horny queen!

Secretariat finally looks up and is horrified by what he sees.

ANOTHER ANGLE

Rose is dressed in black leather, holding a large corkscrew over her head.

ROSE  
This is for my baby!

Rose violently stabs Secretariat over and over again with the corkscrew. She hurries out as a bloody porn star falls to the shower floor, grasping the shower curtain, and pulling it down with him. We follow the blood as it makes its way down the drain, DISSOLVING TO a dead Secretariat's open eye. (Basically we're ripping off "Psycho," okay.)

INT. LE MANURE TRAILER - HOBART'S ROOM - DAY

A LOUD PHONE wakes him up. Still asleep, he grabs for the phone and instead picks up a vibrator.

HOBART  
(into vibrator)  
Hello?

The vibrator begins to vibrate, making him drop it. Now more awake, he picks up the phone.

HOBART  
(into phone)  
Hello.

INT. LE MANURE TRAILER - ROSE'S BEDROOM - DAY

She is dressed in a lovely new moo moo, as she looks in the mirror and applies lipstick.

POUNING ON THE DOOR.

HOBART (O.S.)  
 Momma, guess what?! The guy who  
 was supposed to do the scene got  
 murdered and they want me!

ROSE  
 (smiles wickedly)  
 Really? What a surprise.

EXT. SPHINCTER STUDIOS - DAY

We are again in a warehouse district in a bad part of town,  
 right next to railroad tracks.

INT. SPHINCTER STUDIOS - DAY

The place is abuzz with the PRODUCTION CREW and YOUNG MEN  
 WITH GYMNAST BUILDS in various stages of undress. Several of  
 the models are reading from a script, while others are  
 jacking off and getting fluffed by old men in suits.

GAYLANDER SPIELBERG, the director, is setting up a shot in a  
 barnyard set. He is wearing designer clothes and an S&M  
 restraint around his neck. This silicon and botox filled  
 wanna-be runway model from hell, strikes a pose with every  
 move and every word. It is as if he were posing for an  
 invisible camera, his face contorting with obvious cheek  
 implants and collagen lips. A maturing porn star himself in  
 his mid-forties, he still looks pretty good. He speaks with  
 a nondescript, pretentious European accent.

ON THE MEN'S ROOM DOOR

We hear WHINING from inside.

HOBART (O.S.)  
 But momma, why do I have to do  
 this? I'm a top!

ROSE (O.S.)  
 Well, dear, you have to be clean  
 when they eat out your asshole.

INT. SPHINCTER STUDIOS - MENS ROOM - DAY

A naked Hobart is spread-eagle against the wall, with his ass puckered. Kneeling behind him is Rose trying to insert a douche into him.

HOBART

But I've never douched before in my life!

ROSE

That's why mamma's here.

HOBART

Momma, I'm a grown man. I insist you get out and let me douche on my own!

A startled Rose stands.

ROSE

Hobart, my precious. You have never taken that tone with your mother before. And I don't like it.

HOBART

Well get used to it! I'm sick of being treated like a baby.

ROSE

(melodramatic)

You see this? This is the face of a mother who has just been stabbed in the heart by her only son!

HOBART

Momma, I'm not your only son. You're forgetting Louis and all the aborted fetuses.

INT. SPHINCTER STUDIOS - OUTSIDE MENS ROOM - DAY

Louis is about to go in.

ROSE (O.S.)

Well, you're my only son who lived.

After hearing what Rose says, Louis sulkingly limps away.

HOBART (O.S.)  
 I said I'm a grown man!  
 (in a tantrum)  
 Now wait for me outside, wait for  
 me outside, wait for me outside!

A defeated Rose staggers out of the mens room, weeping.

ROSE  
 My baby's growing up. He doesn't  
 need his momma to douche him  
 anymore.

Gaylander walks by Rose.

GAYLANDER  
 (screaming)  
 Where the hell is that new kid,  
 Lane Sugarbaker?! I'm losing money  
 here!

ROSE  
 Oh, he's coming. And you are?

GAYLANDER  
 I'm Gaylander Spielberg, the  
 director and star of this motion  
 picture! Who the fuck are you?!

ROSE  
 I'm Rose Le Manure, Lane  
 Sugabaker's mother.

GAYLANDER  
 What is this, a parent's night open  
 house?!  
 (screaming)  
 Get this dame off my set!

Two PRODUCTION ASSISTANTS approach Rose.

ROSE  
 Wait one damn minute here, you  
 botox filled poser!

The PAs try to grab Rose, but she swats them off like King  
 Kong swatting off airplanes.

A hush comes over the room as Gaylander gets into Rose's  
 face.

GAYLANDER

What did you call me, you cow?! Do you know who I am?! I am Gaylander Spielberg, the most famous pornstar and director in the world!

ROSE

I thought KiKi RaGoo was more famous than you.

GAYLANDER

Get her out of here!!!

ROSE

(now working him)

But you're far more talented, in my opinion.

More PAs come to grab Rose, when Gaylander says:

GAYLANDER

Wait. Let the woman talk.

ROSE

They're all hacks compared to you, Gaylander. May I call you Gaylander?

GAYLANDER

Yes, of course...Go on.

ROSE

You are the Mel Gibson of Gay porn. What vision, what style, what...natural pouty lips. You're a visionary, Gaylander!

Gaylander wraps his arm around Rose.

GAYLANDER

You know, Rose, I like you. You have exquisite taste. Come sit by me during the scene.

They walk off, followed by the PAs.

INT. SPHINCTER STUDIOS - BARNYARD SET - DAY

Rose sits next to Gaylander in front of a large monitor by the set. They are both wearing headphones.

Under the hot lights, Hobart and BOTTOM BOY ONE are both shirtless, in tight jeans and cowboy boots. The camera and crew are a few inches away.

The SLATE BOY goes in front of the boys and does his thing.

SLATE BOY  
 "The Farmhand Makes Hay," Scene  
 three, take one.

GAYLANDER  
 And action.

Both Hobart and Bottom Boy One are dreadful actors.

HOBART  
 Oh, young farmhand, I am just a  
 passin' through -- a tired drifter  
 many miles from home -- and I need  
 a place to rest my sweaty, heavy  
 balls.

BOTTOM BOY ONE  
 Oh badboy drifter with the huge  
 package, why don't you rest your  
 weary balls in my hot mouth?

Bottom Boy One rips his jeans off, remaining in only a jockstrap and boots. He then drops to his knees in front of Hobart and rips his pants off. Hobart is wearing red jockey shorts with little hearts on them. Hobart lifts Bottom Boy One and kisses him hard on the mouth for what seems an eternity. Bottom Boy One then kisses his way down Hobart's tight torso and washboard stomach. Dropping to his knees again, Bottom Boy One lowers Hobart's shorts.

TIGHT ON BOTTOM BOY ONE

He goes cross-eyed as his jaw drops open.

ON THE CAMERA MAN

He can't believe what he's seeing through the lens, so he pulls his head away from behind the camera to take a better look.

WE PAN A ROW OF PRODUCTION ASSISTANTS AND OTHER CREW

They all have their mouths open in awe.

ON ROSE AT THE MONITOR

Rose looks around for Gaylander, but he's not in his chair.  
Rose then looks down.

ON THE FLOOR BY ROSES'S FEET

Gaylander has passed out.

TIGHT ON ROSE

ROSE  
You'd think they never saw a big  
dick before!

DISSOLVE TO:

LATER

Everyone has recovered and they are all back in their places.

A naked Bottom Boy One is now kissing Hobart from behind.

GAYLANDER  
Okay, now drop to your knees and  
eat his ass out.

Bottom Boy One does as ordered. He open's Hobart's ass  
cheeks when:

HOBART  
(looks sick)  
Momma, I feel weird from the  
douching!

ROSE  
What? You didn't forget to -- ?!

Hobart groans in pain as he explodes and a flood of brown  
water gushes out of his ass, knocking over poor Bottom Boy  
One, and sweeping him away.

GAYLANDER  
CUT!!!

EXT. TRAILER PARK - LE MANURE TRAILER - PORCH - DUSK

Louis is sitting against the door, getting drunk on beer, and happy as he can be. Empty beer cans are strewn all around him.

INT. LE MANURE TRAILER - LIVING ROOM - DUSK

Rose is sitting on the sofa with Hobart's head on her lap. He is naked and curled up in an embryo position.

HOBART

How was I to know I wasn't supposed to keep the water inside me?

ROSE

I know, baby. That's why momma is here for you.

HOBART

How embarrassing! I'll probably never work in this business again.

ROSE

Mr. Spielberg was pretty angry. But at least they had flood insurance.

The phone RINGS and Rose answers it.

ROSE

(into phone)

Hello, Le Manure Residence...This is his mother and manager, you can tell me...I see...Oh, I see...Yes, okay then, thank you.

Rose hangs up.

HOBART

Who was that, momma?

ROSE

Only your agent, one Wendell Weinstein

HOBART

(getting up)

I thought he fired me after the...incident.

ROSE  
 (standing)  
 Well, it seems that while Gaylander  
 and his coproducer were watching  
 today's footage, they had a  
 realization.

HOBART  
 What?

ROSE  
 They realized that the camera loves  
 you...and your huge cock! And they  
 want you to sign a five figure,  
 exclusive contract!

Hobart jumps into his mother's arms.

HOBART  
 Oh momma, I'm so happy!

ROSE  
 Me too, baby! Me too.

They both dance around in absolute joy.

EXT. TRAILER PARK - LE MANURE TRAILER - PORCH - DUSK

Louis has heard everything and he is not at all happy. A  
 sinister look takes over his face.

EXT. SPHINCTER STUDIOS - DAY

The place is abuzz.

INT. SPHINCTER STUDIOS - HOBART'S DRESSING ROOM - DAY

Hobart is sitting in front of the mirror, applying makeup to  
 his face.

There is a KNOCK AT THE DOOR.

HOBART  
 Come in.

MALIBU SOMMERS enters, dressed in a robe. He is a golden-  
 haired California surfer boy with a pretty face and a gymnast  
 body. He has a powdery white substance around his nose and a  
 suspicious post nasal drip.

MALIBU

Hi, Lane. My name is Malibu Sommers. I'm bottoming for you today.

HOBART

(shakes his hand)  
Hey, nice to meet you, man?

MALIBU

(sits next to him)  
So I hear you're supposed to be the next big star.

HOBART

(embarrassed)  
That's what they say.

MALIBU

Don't be so modest, dude. This is only your second movie and you're already on the cover. Hell, I've been in the business over two years, and I'm lucky to make the back cover.

HOBART

Now that's not true. I've seen you on a lot of front covers.

MALIBU

Yeah, in bad twinkie "B" movies.

HOBART

Naw-ah! I loved your last movie, "Lords Of Twinktown." I jack off to it all the time.

MALIBU

You actually know who I am?

HOBART

Who do you think requested you for this scene?

MALIBU

(his face lights up)  
I was wondering why I suddenly got an "A" movie. Thank you, Lane.

Malibu kisses Hobart on the cheek.

HOBART

I still can't get used to that name. My real name's Hobart Le Manure.

MALIBU

Well, Hobart Le Manure, meet Marvin Fartnard.

HOBART

(laughs)

Is that really your name?

MALIBU

Would I make that up?

They laugh.

HOBART

No, I guess you wouldn't. I like Malibu Sommers. I think it's hot.

MALIBU

(he sniffles)

Thanks.

HOBART

(pointing to Malibu's nose)

Do you have allergies?

MALIBU

Naw, I just did a lot of blow last night.

HOBART

Blow?

MALIBU

You know, coc.

HOBART

Oh, I don't do that stuff.

MALIBU

Then how do you get out there and perform? It's the only way I can do it.

HOBART

I don't know, I enjoy going out there and performing.

MALIBU  
Really? You mean you actually  
enjoy all this?

HOBART  
Yeah! I get paid to fuck hot guys  
all day. It's like a wet dream  
come true.

MALIBU  
Actually, that's how I was when I  
first started. Enjoy it while it  
lasts, man. You'll feel different  
after your first year.

HOBART  
Oh, I doubt that. I'm a clinical  
nymphomaniac.

Malibu takes out a bag of coc.

MALIBU  
You mind if I do a few lines before  
the scene?

Malibu goes to it before getting an answer.

HOBART  
Um, well my momma's gonna come --

Rose enters. She is at first shocked, and then livid.

ROSE  
What the hell?!

HOBART  
Momma!

ROSE  
Drugs! You're taking drugs,  
Hobart?!

HOBART  
No, momma. It's not what it --

ROSE  
(to Malibu)  
And you! You cheap, bleached blond  
harlot! How dare you give my baby  
drugs?!

MALIBU  
 (looking around)  
 Am I on a hidden camera show or  
 something?

ROSE  
 I'll give you a hidden camera show,  
 you junkie whore!

Rose bitch-slaps a stunned Malibu, who lands on the other  
 side of the room.

HOBART  
 Momma!

Rose grabs Hobart by the ear and leads him out of the  
 dressing room; but not before saying...

ROSE  
 (to Malibu)  
 You stay away from my son if you  
 know what's good for you, you  
 rancid little anal wart!

Rose and Hobart are gone.

Malibu tries to stands, but falls back down.

INT. SPHINCTER STUDIOS - LIVING ROOM SET - DAY

Rose sits alone in front of the large monitor by the set.  
 She is wearing headphones.

Hobart sits in a chair naked, under the hot lights.

The Slate Boy goes in front of him and does his thing.

SLATE BOY  
 "The Pizza Boy Toy," Scene five,  
 take one.

HOBART  
 Oh, I am so horny...and hungry.  
 Horny and hungry. Where's that  
 pizza I ordered?

There is A KNOCK the fake front door.

VOICE (O.S.)  
 Pizza.

HOBART  
(walking to the door)  
Now that's what I call good timing.

Hobart opens the door to reveal Gaylander standing there, dressed as a pizza boy and holding a pizza pie.

GAYLANDER  
Your hot extra-large sausage pizza,  
sir.

HOBART  
(upset)  
Cut! What happened to Malibu?

GAYLANDER  
(at the top of his lungs)  
Cut!???  
(trying to control his  
anger)  
Lane, darling, nobody says fucking  
"cut" except me!

HOBART  
But Malibu is supposed to be my  
scene partner.

GAYLANDER  
I'm afraid he was caught doing  
drugs and fired. Nobody does drugs  
on my set.

The crew SNICKERS.

GAYLANDER (CONT'D)  
Except for me, of course.

HOBART  
But I want to do the scene with  
Malibu Sommers!

GAYLANDER  
I am the biggest Gay porn star on  
earth, in the universe, in all the  
Alpha Quadrant! You should feel  
honored to do a scene with me!

HOBART  
But you're way too old to play the  
pizza boy.

A hush comes over the room, as some gasp.

GAYLANDER

Too old? TOO OLD???! For your information, I am twenty-nine years old!

(quickly turns to the crew)

Shut up!

HOBART

(pouts)

But --

GAYLANDER

But nothing!

(looks at his crotch)

Hey, what the hell happened to your hard-on?

HOBART

I'm too upset to get hard.

GAYLANDER

No problem.

(yelling)

Nicky, get the hard-on blue pill!

And can I get a fluffer, please?!

All the crew members fight one another to fluff Hobart.

GAYLANDER

My God, you bitches are so desperate.

Gaylander begins to devour the pizza while he walks to his director's chair next to Rose.

The crew guys are now on their knees around Hobart, while one of them feeds him a blue pill.

TIGHT ON HOBART

He gives Rose a dirty look while swallowing the blue pill.

CLOSE ON ROSE

She stares back at him with a satisfied smile on her face.

INT. SPHINCTER STUDIOS - HOBART'S DRESSING ROOM - DAY

Hobart is pacing; his robe resembling a pup-tent. He is knocking things over with his erection, like a sexed-up Godzilla in Japan.

Gaylander follows him around, staring at his boner.

Wendell is frantically typing on his BlackBerry while Coco is busy on his cell phone.

HOBART

I knew I shouldn't have taken that  
damn blue pill!

Hobart plops down in a chair, as Gaylander drops to his knees, still transfixed by the boner.

COCO

(into phone)  
Hello, 911?  
(beat)  
I'm on hold!

WENDELL

It doesn't say anything here about  
what do to if it doesn't go down  
after four hours.

HOBART

Well it's been six hours! Oh, I'm  
gonna die!

GAYLANDER

You're not going to sue me, are  
you? I couldn't stand another  
lawsuit.

WENDELL

You see it on the commercial all  
the time. But they don't tell you  
what to do! Just to call a doctor!

COCO

I'm still on hold.

HOBART

Oh, I'm dizzy. I think all the  
blood has drained from head to my  
other head.

Rose enters.

ROSE  
Wendell, Gaylander, Coco, what the  
hell is going on here?!

HOBART  
My boner won't go down!

ROSE  
(quite composed)  
Oh is that all?  
(like a photographer)  
Watch the hairy beaver!

Rose raises her moo moo and flashes her gaping vajayjay, as  
Coco lets out a small scream.

ON HOBART'S BONER

It goes limp fast.

WE PAN TO GAYLANDER

He is vomiting his guts out.

WE CONTINUE PANNING TO COCO

He has fainted into Wendell's arms. Wendell is shell-  
shocked.

WENDELL  
Oh, the humanity!

INT. LE MANURE TRAILER - HOBART'S ROOM - NIGHT

A jockstrapped Hobart is handcuffed to his bedpost spread  
eagle, while Rose stands over him, waving the handcuff keys.

HOBART  
This ain't fair, momma!

ROSE  
You have a scene tomorrow morning.  
I don't want you sneaking off to  
see your little blond whore.

HOBART  
He ain't a whore!

Rose gives him a look.

HOBART (CONT'D)  
 Okay, so he is a whore. We're all  
 whores! But it was mean of you to  
 get him fired.

ROSE  
 Mean?! I was only protecting you,  
 Hobart.

HOBART  
 You mean, you were protecting your  
 seventy-five percent commission!

Rose slaps him.

ROSE  
 Don't you take that tone with me,  
 young man!

Rose sits on him!

HOBART  
 Ow! You're crushing me, momma!

ROSE  
 I brought you into this world, and  
 I can take you out!

HOBART  
 Get off of me, you big bully!

The bed breaks, sending them to the floor, with Rose still on  
 top of Hobart.

HOBART (CONT'D)  
 (in great pain)  
 Ahhh!

ROSE  
 I thought we had this bed  
 reinforced the last time the fleet  
 came in.

HOBART  
 I only had five sailors at a time.

ROSE  
 Oh, well, that explains it.

HOBART  
 Momma, get off of me. I can't  
 breathe.

ROSE

Oh, Hobbie, don't you see I'm doing this for your own good? Don't you see that I love you? I don't want you to get mixed up with a bad element. That boy is a bad influence on you.

HOBART

No he's not! He's sweet.

ROSE

Right! You just wanna pound his tight little ass.

HOBART

No, momma, it's different with him. I just met him, but I've never felt this way about anyone before. I think I may really lo--

Rose lies on him, gagging his mouth with her hand.

ROSE

Don't you dare use that word! Don't you dare use that word for anyone else other than me! The only person you love is your momma! That's all a boy needs, is his momma. I don't mind you fucking everything with a pulse...

(thinks)

...and without a pulse. But that was an isolated incident during your class field trip to the morgue.

(beat; she begins to weep)

But I cannot accept you loving somebody else and...and leaving me alone.

Rose continues to blubber on Hobart, removing her hand from his mouth

HOBART

Oh, momma. I'll never leave you. I love you.

ROSE

(recovering)

I love you too, buttercup.

Rose lies atop Hobart and gives him an innocent kiss on the lips. Slowly, we begin to see tongue, until it develops into a full blown wet kiss.

EXT. TRAILER PARK - LE MANURE TRAILER - NIGHT

The lights in Hobart's room go off.

ROSE  
If you're good to momma; momma's  
good to you.

HOBART  
(in ecstasy)  
Oh, mamma!

DISSOLVE TO:

LATER

The trailer is now dark.

INT. LE MANURE TRAILER - ROSE'S BEDROOM - NIGHT

Rose is asleep in her own bed. Her Sleep Apnea is evident, making her snoring rattle the cheap walls.

INT. LE MANURE TRAILER - HOBART'S ROOM - NIGHT

Hobart is now asleep as well. He is still handcuffed to the bedpost, which is still collapsed on the floor.

The window opens and Louis crawls in. He is in camouflage gear, with camouflage paint on his face, making him look like a marine in the deepest jungles of Vietnam.

Louis shakes Hobart, who quickly wakes up.

HOBART  
Louis, what are you doing here?

LOUIS  
Shhh, I came to rescue my little  
brother from Jabba the Hutt.

Louis produces handcuff keys.

HOBART  
Where'd you get those?

LOUIS  
I thought everyone had handcuff  
keys.

Louis frees Hobart.

HOBART  
Oh, thank you, bro.

LOUIS  
Now go see that boy you love.

HOBART  
(standing)  
Okay, I wi--  
(beat)  
Hey, how do know about that? Have  
you been eavesdropping again,  
Louis?

LOUIS  
Well, what else is there to do in  
this dump?

HOBART  
You're right.

LOUIS  
Come on.

Louis climbs back out. Hobart grabs some jeans and a T-shirt  
from the floor and follows him out.

EXT. BOARDWALK BAR - NIGHT

Hobart rides his pink bike into the packed parking lot.

INT. BOARDWALK BAR - NIGHT

The smoky bar is very busy and LOUD, with MUSIC BLARING over  
a CACOPHONY OF CONVERSATIONS.

On four stages around the bar, FOUR HOT STUDS are in various  
stages of undress, as they strip. The other STRIPPERS are  
going around working the room for tips.

ON THE MAIN STAGE

We can now see that the dancer is Malibu. Stripped down to a  
g-string, he is spinning on a pole like a real pro.

ON THE DOOR

A TOUGH OLD BIDDY, with a ciggie hanging from her mouth, sits behind a glass counter, minding the door, and taking the PATRONS' cover charge as they enter.

Hobart enters, sees Malibu, and begins to make a beeline for him.

TOUGH OLD BIDDY  
Wait a minute there, kid! Where  
the hell do you think you're  
going?!

An oblivious Hobart sees her and stops.

HOBART  
Yes, ma'am.

TOUGH OLD BIDDY  
Let me see some ID!

A flustered Hobart searches his pockets, while a line begins to form behind him. He finally finds it, and flashes a card in front of her.

TOUGH OLD BIDDY  
That's you bathhouse membership  
card!

An embarrassed Hobart takes the card back and continues to ruffle through his pants, taking out rolls and rolls of condoms.

TOUGH OLD BIDDY  
Come on, kid! We don't got all  
night!

Hobart finds his ID and shows it to her.

TOUGH OLD BIDDY  
Okay, that'll be five bucks.

HOBART  
(panicking)  
I didn't bring any money.

TOUGH OLD BIDDY  
(screams)  
Security!

Wendell Weinstein suddenly appears from inside.

WENDELL

That's okay. He's one of my boys.

WIDER

Wendell wraps his arm around Hobart and brings him into the bar. Hobart looks around like Alice in wonderland.

As he walks by the men, they stop what they are doing to look at Hobart -- the new meat.

WENDELL (CONT'D)

What are you doing here, Lane? You have a video shoot in the morning.

HOBART

I just needed to get away from momma for a while.

WENDELL

Who can blame you for that. I'll go get you a Red Bull.

Wendell walks to the bar.

Malibu sees Hobart and he demounts the pole. Their eyes lock, as everything goes quiet, and things around them become blurry. They are in a vacuum -- all alone.

INT. BOARDWALK BAR - BACKSTAGE DRESSING AREA - NIGHT

There is a row of lockers and a bench, much like a locker room. The strippers go in and out.

Malibu is dressing at his locker, with Hobart standing right next to him.

MALIBU

(overjoyed)

I can't believe you came to see me. How'd you know I even danced here?

HOBART

My big brother is a stalker and he told me.

MALIBU

How convenient.

HOBART

I'm sorry momma got you fired today.

MALIBU

It's okay. It's not like it's the first time I've been fired. It is the first time I've been bitch-slapped by a four hundred pound woman, though.

HOBART

Momma means well, but she get's carried away sometimes.

MALIBU

So did Mussolini.

HOBART

Who?

MALIBU

G.E.D.?

HOBART

How'd you know?

MALIBU

I'm psychic that way. So you wanna come over to my place for a while?

TIGHT ON HOBART

He is beaming.

INT. LE MANURE TRAILER - HOBART'S ROOM - NIGHT

We find Rose and Louis standing over Hobart's empty bed. Louis is out of his camouflage attire and is wearing jockey shorts with little skulls on them.

LOUIS

Yeah, I was peeking into Mrs. Jones' trailer, just minding my own business, when I see Hobart climbing out the window and taking off on his bike.

ROSE

(livid)  
That little motherfucker!

In a rage, she smacks Louis.

LOUIS  
 (backing away in pain)  
 Hey, why'd you hit me for?!

ROSE  
 That's what you get for standing so  
 close to your mother when she's  
 pissed off! That ungrateful  
 dingleberry! He's just like his  
 father.

ROSE & LOUIS  
 (mechanically)  
 May he rest in peace.

ROSE  
 I bet you he's with that Malibu  
 himbo.

LOUIS  
 Probably.

ROSE  
 I wonder where he lives?

LOUIS  
 In Wilton Manors, off Wilton Drive  
 and 4th.

Rose gives Louis a suspicious look.

LOUIS  
 I'm just guessing.

EXT. MALIBU'S APARTMENT - NIGHT

Candles flicker inside.

We HEAR Hobart and Malibu in the throes of passion.

INT. MALIBU'S STUDIO APARTMENT - NIGHT

The entire room is illuminated by candle light.

Hobart is making love to Malibu in bed. He is not so much  
 pounding him, as he is lovingly penetrating him in a  
 missionary position, passionately kissing him.

Their hot bodies are soaked in sweat, droplets dripping onto the bed below. Their rhythm becomes faster and faster as they get close to climax. Then suddenly the quickening occurs, both of them miraculously reaching orgasm together. This is indeed intense and erotic.

An exhausted Hobart falls onto an equally spent Malibu. They lie in each others arms.

MALIBU  
(catching his breath)  
That was incredible!

HOBART  
(catching his breath)  
Yeah!

MALIBU  
(sarcastically)  
I think I had a religions  
experience, and at one point I saw  
the face of God.

HOBART  
(not grasping his sarcasm)  
Huh?

MALIBU  
You fucked me real good, Lane.

HOBART  
Oh. Thanks! I'm gifted that way.  
(beat)  
But you know, I've been fucking  
anything with a hole since I was a  
kid: men, women...the occasional  
sheep and poultry. But it's never  
been like this. Usually, I just  
want to take off after I come and  
never see that person again. But  
now, I just want to hold you in my  
arms forever. I wonder if that's  
what love feels like?

MALIBU  
(jaded)  
Are you bullshitting me just so  
I'll let you piss on me in the  
shower? Or are you being sincere?

HOBART  
No, I swear...

MALIBU

(sits up)

Funny, I've been fucked by more guys that I care to mention. But not one of them has ever said anything like that to me.

HOBART

(sits up)

I mean it with all my heart.

(beat)

And I wouldn't mind pissing on you in the shower either.

MALIBU

(laughs)

You asshole!

HOBART

(laughs)

You are what you eat.

They playfully kiss. Then Hobart suddenly stops.

HOBART

(jumps to his feet)

I gotta take a shit.

MALIBU

I don't do scat, babe. But I will let you give me that golden shower.

HOBART

(hand over stomach in pain)

No, I really gotta take a shit! Where's your john?

MALIBU

(pointing to the bathroom)

Over there, Romeo.

HOBART

(gives him a quick peck)

I'll be right back.

Hobart runs in the bathroom, slamming the door behind him.

Malibu is both amused and pensive. He lies back down, with his hands behind his head.

MALIBU

I wonder if he's the one. He's not very bright, but there's just something so adorable about him.

The front door suddenly swings open, but Malibu is oblivious to it. An ominous shadow looms over the room.

MYSTERY PERSON'S POV

They enter the apartment and walk towards the bed.

CLOSE ON MALIBU

He looks up and is startled by what he sees.

MALIBU

You!

WIDER ANGLE

Rose is standing over Malibu, clad in her black leather outfit, holding a large corkscrew over her head.

ROSE

I told you to stay away from my baby, you trollop!

Rose wields her killer corkscrew like a knife and repeatedly stabs Malibu to death.

Malibu screams in agony.

INT. MALIBU'S STUDIO APARTMENT - BATHROOM - NIGHT

Hobart is sitting on the toilet about to wipe, when he hears the screams.

HOBART

I'm coming, baby. You're so kinky. So you like it rough, huh? I'm gonna really make you scream in a minute.

Hobart pulls on the toilet paper.

INT. MALIBU'S STUDIO APARTMENT - NIGHT

ON THE BATHROOM DOOR

The screaming has stopped.

Hobart steps out of the bathroom.

HOBART  
I feel like I just had a baby.

ANOTHER ANGLE

Hobart walks over to the bed, where Malibu is covered by a blanket.

HOBART  
What now, you kinky wench? Are you  
playing possum?

Hobart pulls the blanket off the bed.

A lifeless Malibu is squirting blood from the many corkscrew wounds like a macabre fountain. The blood is gushing everywhere, including on a shocked Hobart.

Hobart finally lets out a scream. He picks up the limp corpse and lovingly holds it as he sobs uncontrollably.

EXT. MALIBU'S STUDIO APARTMENT - NIGHT

Hobart's screams fill the night, as all the candles go out.

EXT. FT. LAUDERDALE POLICE STATION - NIGHT

Rose arrives in her old clunker, while at the same time Wendell arrives in his Mercedes-Benz. Rose is back in her moo moo. They greet each other and rush inside.

INT. FT. LAUDERDALE POLICE STATION - INTEROGATION ROOM - NIGHT

Hobart sits across from two plain-clothed detectives, the tough LIEUTENANT MULDER and the voluptuous LIEUTENANT SCULLY.

Hobart sits there in a daze. His clothes are blood-soaked, and he is again in handcuffs.

MULDER  
We know you did it, you sick little  
bastard! Confess!

Mulder throws over a chair and walks away in disgust.

Scully sexily leans over, her large bosom falling out of her  
low-cut blouse.

SCULLY  
(dripping with sexual  
innuendo)  
Come on, sweetie. We're here to  
lend a helping hand, and stroke you  
long and hard until you can come to  
terms that you're the Corkscrew  
Killer.

A catatonic Hobart does not react.

MULDER  
(crosses to her)  
It's good cop/bad cop, Scully! Not  
bad cop/whore!

SCULLY  
Oh, fuck you, Mulder! I'm a  
professional.

MULDER  
Yeah, a professional whore!

SCULLY  
You're just mad 'cause I haven't  
given you any pussy for over a  
week!

MULDER  
It's because you're fucking around  
with Columbo behind my back, isn't  
it?!

HOBART  
(snaps)  
Will you two shut the fuck up! My  
Malibu is dead!

Rose bulldozes her way in, dragging a reluctant Wendell by  
the hand. FOUR UNIFORMED COPS come after them with guns  
drawn.

ROSE  
My Baby!

HOBART  
(stands)  
Momma!

Rose runs to Hobart and hugs him.

MULDER  
Hey, how the fuck did you get in  
here, lady?!

SCULLY  
You're disrupting a formal  
interogation!

ROSE  
I'm a mother! I have my rights!

WENDELL  
And speaking of rights, why are you  
questioning this young man without  
counsel?

MULDER  
What are you, his lawyer?

WENDELL  
Better! I'm his agent.

SCULLY  
(to the cops)  
Get these wackos out of here!

CAPTAIN MILLER enters. He is a crusty old cop; a leather  
daddy with a handlebar moustache.

MILLER  
Wait a minute, lieutenants!

MULDER & SCULLY  
Captain Miller, sir.

MILLER  
Hey, Wendell.

WENDELL  
Hi, Barney. Missed you at the  
Jackhammer fisting finals.

The cops roll their eyes in disgust as they put their guns  
away.

MILLER  
(to the lieutenants)  
Looks like the kid is innocent.  
Three different witnesses saw a  
hairy fat man wobbling out of the  
apartment right after the screams.

ROSE  
(feeling her five o'clock  
shadow)  
Hairy!

MILLER  
Besides, his alibi checks out.  
He's not the Corkscrew Killer. He  
was cruising Holiday Park during  
the first Corkscrew Murder.

MULDER  
How can you know that?

MILLER  
Because I was going down on him in  
the bushes.

HOBART  
(suddenly remembering)  
Oh, hi. I didn't recognize you  
without the leather cap and the  
cape.

ROSE  
I knew my baby was innocent. Now  
remove his handcuffs before I get  
ornery!

The frightened cops rush to take the handcuffs off Hobart.

WENDELL  
You're calling this guy The  
Corkscrew Killer?

MILLER  
Yup. Looks like we have a serial  
killer on our hands. And he seems  
to be targeting your models,  
Wendell.

WENDELL  
Shit!

ROSE  
 Are you sure they said hairy?  
 Maybe they said airy. You know,  
 graceful and light as air.

They all just look at Rose like she's nuts.

EXT. TRAILER PARK - LE MANURE TRAILER - NIGHT

Louis is again drunk on the porch.

INT. LE MANURE TRAILER - LIVING ROOM - NIGHT

Rose is sitting on the sofa holding a naked Hobart in her arms like a baby.

HOBART  
 Oh momma, it was terrible.

ROSE  
 I know, baby, I know.

HOBART  
 Poor Malibu. I loved him.

ROSE  
 I know, baby, I know.

HOBART  
 What am I going to do without him?

ROSE  
 You are going to throw yourself  
 into your career and never look  
 back.

HOBART  
 I don't think I can ever have sex  
 again!

ROSE  
 Come on, Hobart. You know the last  
 thing models do in a porno shoot is  
 have real sex. It's all as fake as  
 Gaylander's cheek implants.

(sits him up; some tough  
 love)

Now you have to stop whimpering  
 like a little bitch and butch up.

(MORE)

ROSE(cont'd)

This is the moment when you either have to make your move and step up to the plate; or go home with you tail tucked between your legs like a little pussy. Now I didn't raise you to be a pussy. Louis maybe, but not you. I raised you to be a rock hard cock. And what does a proud cock do?

HOBART

Fuck his way to the top?

ROSE

Exactly! The GayVN Awards are nine months away, and in that time you are going to take this industry by storm...and win the Performer Of The Year Award!

#### SERIES OF SHOTS

WE HEAR PEPPY MUSIC DURING THE FOLLOWING:

A) In a Gladiator Setting, Gladiator Hobart pushes a SLAVE BOY down to his knees, grabbing hold of the his head with both hands, and violating his mouth to a steady rhythm.

B) Backstage, a CREW MEMBER DRUGGY calls a depressed Hobart over and offers him a bump of cocaine. Hobart protests at first, but he eventually gives in.

C) In his office, Wendell hands Rose a check. She is so excited when she sees the amount that she picks him up and kisses him hard on the mouth. Rose then joyfully goes into a bank and comes out with wads of cash. She spends that cash on a shopping spree at Payless Shoes.

D) Louis is busy at work at the Dairy Queen, where he is alone making three different kinds of sundaes for RUDE COSTUMERS.

E) In a Jailhouse Setting, Prison Guard Hobart pushes an INMATE down to his knees, grabbing hold of the his head with both hands, and violating his mouth to a steady rhythm.

F) In Hobart's dressing room, Hobart and Crew Member Druggy are doing lines of cocaine.

G) In his office, Wendell hands Rose another check. This time he hides under his desk before a thrilled Rose can kiss him again;

but our Rose drags him out and kisses him nonetheless. Holding her wad of cash, Rose sits in an upscale moo moo store -- Le Moo Moo Boutique -- where fat women are modeling designer moo moos for her.

H) At the Fetus Farm Abortion Clinic, Louis is cleaning the disgusting vacuum machine.

I) In a Locker Room Setting, Quarterback Hobart pushes a TIGHT END down to his knees, grabbing hold of the his head with both hands, and violating his mouth to a steady rhythm.

J) In Hobart's dressing room, Hobart, Crew Member Druggy, and a naked GENERIC BOTTOM BOY are freebasing cocaine.

K) Back in Wendell's office, he hands Rose another check -- this time dressed in protective umpire gear. That doesn't stop a jubilant Rose from picking him up and spinning him around. With her wad of cash in hand, Rose gets a procedure done at Dr. Harry's Hardcore Electrolysis & Waxing Salon.

L) In a Western Setting, Cowboy Hobart pushes an INDIAN down to his knees, grabbing hold of the his head with both hands, and violating his mouth to a steady rhythm.

M) In Hobart's dressing room, The Dwarf is cooking crystal meth while Hobart, Crew Member Druggy, and Generic Bottom Boy are snorting Tina.

N) We're at Wendell's office, but it is a timid Coco who now hands Rose a check. Rose gives him such a strong bear hug that a lifeless Coco just falls out of her arms and has to be revived by Wendell with a heart fibulator. This time Rose and her cash drive out of a car dealership in a new sports car convertible.

O) Tyla is giving birth at the hospital, with Louis holding her hand. The DOCTOR pulls out one baby, then another, then another, then another, and finally two at a time. Louis takes a scalpel and is retrained as he tries to slash his wrists.

P) In a Prehistoric Setting, Caveman Hobart pushes a HUNK IN A DINOSAUR SUIT down to his knees, grabbing hold of the his head with both hands, and violating his mouth to a steady rhythm.

Q) Back in Hobart's dressing room, it's like a scene out of "Trainspotting." Hobart and his fellow addicts -- who will be referred to as the ENTOURAGE from now on -- are shooting up smack.

R) At his office, Wendell hands Rose a check through the mail slot.

A van from the Gigolo For Hags Escort Service is parked outside the Le Manure trailer. In her bedroom, several NAKED STUDS are servicing Rose -- one stud swinging over her bed on a trapeze.

S) In their trailer, Tyla lounges eating bonbons while Louis changes the diapers of his crying sextuplets.

T) In Hobart's dressing room, he and his Entourage are now passing around a huge toad, licking its head and hallucinating.

END SERIES OF SHOTS

EXT. SPHINCTER STUDIOS - DAY

Rose is beside herself, pacing back and forth. Gaylander storms outside, followed by Wendell on his cell phone.

GAYLANDER

Where the hell is he?! Nobody keeps Gaylander Spielberg waiting!

ROSE

Oh, he'll be here any minute.

WENDELL

(with phone to ear)

Damn, it's going straight to voicemail!

GAYLANDER

This is the third time this week he's pulled this shit! I don't care how big is dick is, I'm going to fire his ass if he doesn't get his shit together!

Gaylander storms back in, followed by an apologetic Wendell. Rose goes back to her pacing.

Hobart drives up in his own new convertible, accompanied by his Entourage. Hobart seems more grown-up and cocky now -- and he has developed a nasty post nasal drip. He futilely attempts to hide his hangover by wearing sunglasses.

ROSE

Where the hell have you been, young man?!

Hobart staggers out of the car, helped by his Entourage.

HOBART  
Partying in South Beach.

ROSE  
It's 1 PM! You have kept an entire  
cast and crew waiting over three  
hours!

HOBART  
So they waited for me, so what?  
I'm a star. My last three movies  
alone made them over a million  
bucks! They can wait ten fucking  
hours for me!

ROSE  
You're hung over, aren't you?!

HOBART  
Momma, please don't yell. My head  
is pounding. Boys, please go get  
me some ibuprofen and a bloody  
Mary.

THE ENTOURAGE  
Anything you say, Lane.

The Entourage goes inside.

ROSE  
And I don't like those new friends  
you've been hanging around with  
lately.

HOBART  
And I don't like the way you've  
been spending my money lately!

ROSE  
Your money?! I'm your manager! I  
earned that money!

HOBART  
How, by sitting on your fat ass  
watching me fuck one faceless  
bottom boy after another?!

A furious Rose slaps him hard. After a beat, Hobart slaps  
her back -- knocking her flat on her ass.

HOBART  
You're fired!

Hobart goes inside, leaving Rose devastated on the filthy ground.

EXT. TRAILER PARK - LOUIS' TRAILER - NIGHT

We can see the huge shadow cast by Rose eclipsing everything in the room.

INT. LOUIS' TRAILER - LIVING ROOM - NIGHT

Louis is frantically trying to feed all the crying babies while Rose stands there talking to him.

LOUIS

Now, you want my help?! After treating me like shit my whole life.

ROSE

So I was a little tough on you. It builds character.

LOUIS

A little tough?! You made me work in a sweatshop all through grade school.

ROSE

We needed the money.

LOUIS

Then, you sold me to a sex slave ring when I was in junior high.

ROSE

I thought they were Mormons.

LOUIS

And the final blow came when you sold one of my kidneys to the black market.

ROSE

I was trying to save lives.

LOUIS

All the while, your darling little Hobart lived like the prince of the trailer park -- not a worry in the world.

(MORE)

LOUIS(cont'd)

And now that he's finally dumped you, you have the cojones to come to me for help!

ROSE

(begins to weep)

You're my son, Louis. And I love you very much. I'm sorry I wasn't a good mother to you. I'm sorry I'm not perfect. It was hard for me raising two boys as a poor, lonely widow. But now, I can be the mother you've always wanted me to be.

LOUIS

(suddenly a little boy)

Really mommy?

ROSE

(goes to hug him)

Yes, baby.

But Louis has faked her out; he turns around when Rose tries to embrace him.

LOUIS

Well, too little, too late!

The babies' cries are now deafening.

ROSE

Can you please shut those brats the hell up?!

LOUIS

Why don't you try, grandma?

ROSE

Okay.

(screams)

Shut the fuck up!

The babies suddenly stop crying.

LOUIS

(turns back to face her)

How'd you do that?

ROSE

To begin with, I wasn't a pathetic whimpering pussy like their father!

LOUIS  
Oh, now the real Rose comes out.

ROSE  
Where the hell is their mother, by  
the way?

LOUIS  
(devastated)  
She left me...for another woman.

ROSE  
I'm sorry, Louis.

LOUIS  
Sorry?! Sorry ain't gonna help me  
hold down two jobs and take care of  
sextuplets.

ROSE  
I still can't believe that bitch  
popped six of them out her cooch...  
all girls. And why do they look  
half Asian?

LOUIS  
I suspect it might have something  
to do with our...Mongolian  
mailman...Batukhan.

ROSE  
I knew they looked familiar! Boy,  
you're a loser to the end, ain't  
you kid.

LOUIS  
Gee, thanks mom!

ROSE  
This is exactly why you should help  
me, Louis.

LOUIS  
How do you figure?

ROSE  
If we get into your brother's good  
graces again, then he'll put me  
back on the payroll.  
(catches herself)  
I mean, us! He'll put us on his  
payroll.

(MORE)

ROSE(cont'd)

You could quit those two jobs and hire a nanny to take care of those damn chink babies.

LOUIS

Okay, let's suppose that I was naive enough to help you...How the hell are you gonna get to Hobart? He's banned you from the set, and his new penthouse apartment is like a fucking fortress, guarded 24/7 by security guards with guns. Not even his agent will take your calls.

(snickers)

I hope you're happy. You've created a monster... and now he's out of your control.

ROSE

All that may be true. But I have a plan. What makes a celebrity suddenly take back their estranged family members?

LOUIS

Okay, I'll bite. What?

ROSE

They OD. And their family comes out of exile to help them get through rehab.

LOUIS

So we're gonna wait for Hobart to OD?

ROSE

No, we don't have time for that. So we'll help it along a little.

LOUIS

What sick and perverse plan could you be cooking up in that warped brain of yours?

ROSE

Do you still have those skeleton keys?

LOUIS

Doesn't everyone?

ROSE  
And we're gonna need some pure  
heroin.

LOUIS  
I won't have any part of this!

The babies start crying on cue.

ROSE  
What did you say?

Louis bends goes over to tend to the babies when they all  
simultaneously projectile vomit on him.

LOUIS  
I think we can get smack from that  
retired school teacher in lot 49b.

ROSE  
(smiling)  
That's my boy.

EXT. LUXURY HIGH-RISE BUILDING - NIGHT

This is indeed a swanky joint.

INT. HOBART'S PENTHOUSE APARTMENT - LIVING ROOM - NIGHT

Wendell is sitting across from Hobart on the sofa. Hobart  
looks pale and weak, like he's been to hell and back.

WENDELL  
I'm very proud of you, Lane. Going  
to that Narcotics Anonymous meeting  
tonight was your first step to  
sobriety.

HOBART  
Well, thanks for coming with me and  
being so supportive, Wendell.

WENDELL  
Hey, I'm your agent.

HOBART  
I guess I realized I hit rock  
bottom when I struck poor momma  
last week.

WENDELL

Poor momma? That's like saying poor Hitler.

HOBART

Naw, she's not that bad. You just don't know her. She was just looking out for me, that's all.

WENDELL

Whatever you say.

HOBART

I can't wait to go pick her up and move her into the spare bedroom. Momma's moving on up to the east side, to a deluxe apartment in the sky.

(suddenly worried)

Do you think she'll forgive me?

The phone rings and Hobart answers it.

HOBART

(into phone)

Hello...This is Hobart Le Manure.

(stands stunned)

Oh, my God, that's terrible!...

Yeah, I'll come in first thing in the morning.

Hobart hangs up.

WENDELL

(stands)

What happened?!

HOBART

That was the cops. My entourage was just found dead at a Pepe's Heroin Den. All victims of the Corkscrew Killer.

WENDELL

Holy shit! Even the midget?

HOBART

Yeah. They want to question me first thing tomorrow morning. You don't think they suspect me again, do you?

WENDELL

So what if they do? You have the perfect alibi. You were at the NA meeting with me all night long, in a room full of witnesses. True they're all drug addicts, but they're witnesses nonetheless.

HOBART

I was supposed to be with them tonight. Thank God my drug of choice was sucking toads and not shooting smack. I could have been murdered too.

WENDELL

I'll talk with Captain Miller and try to get you some police protection for your personal appearance this weekend.

HOBART

Can I get a couple of Cuban cops with big pingas?

Wendell's phone rings.

WENDELL (CONT'D)

(into phone)

Wendell Weinstein...Will you calm down; you're going to hurt yourself!...I'll be right over.

(to Hobart)

That was Gaylander. He just found out about the new murders on the news.

HOBART

He must be really upset.

WENDELL

Are you kidding? He's ecstatic. Do you know all the free publicity we're getting from all this? This is a media whore's wet dream.

(suddenly concerned)

I just hope this doesn't scare the GayVN Awards people away. This is the first year they're having the ceremonies in South Florida, and they're already freaking out about the other murders.

HOBART

Wait a minute. Three human beings were brutally murdered tonight, and all you people care about is the publicity?

WENDELL

And your point is...?

INT. PEPE'S HEROIN DEN - NIGHT

CLOSE ON ENTOURAGE MEMBER, CREW MEMBER DRUGGY

His blood-drained dead body has been punctured with corkscrew holes. A white blanket is thrown over him.

CLOSE ON ENTOURAGE MEMBER, GENERIC BOTTOM BOY

His blood-drained dead body has also been punctured with corkscrew holes. A white blanket is thrown over him.

CLOSE ON ENTOURAGE MEMBER, THE DWARF

His blood-drained dead body has likewise been punctured with corkscrew holes. A white scarf is thrown over him.

WIDER

A POLICE HOMICIDE TEAM is busy working the crime scene. Blood is splattered all over the room.

Lieutenants Mulder and Scully are standing over the bodies.

MULDER

Well, that's a grand total of four and a half victims for the Corkscrew Killer.

SCULLY

You have a knack for stating the obvious, Mulder.

MULDER

And you have a knack for being a bitch.

SCULLY

Yeah, you like it when I'm a bitch  
don't ya?!

A ravenous Mulder takes Scully in his arms and feeds his  
hungry mouth with her meaty tongue.

Captain Miller enters the crime scene.

MILLER

(crossing to them)

Lieutenants, don't make me hose you  
down again!

They stand at attention.

MILLER (CONT'D)

What is it about you out of control  
breeders and your perverted sex?!

MULDER

Sorry, sir.

SCULLY

He started it!

MULDER

Report.

MULDER

According to Dexter over there, the  
blood splatters suggest the victims  
may have been shooting up when they  
were murdered. Which leaves me to  
deduce that they may have been  
involved in illicit narcotics  
activity.

MILLER

It's a heroin den, Sherlock Holmes!  
You think?!

SCULLY

And according to that CSI Miami  
Agent over there, with the red  
hair, the victims were involved in  
sexual activities at the time of  
death. Indeed, the dwarf's entire  
head was found inside the gaping  
anal cavity of the male bimbo.  
Which makes me believe they were  
possibly...homosexuals.

MILLER

You two are just fucking useless, you know. Why do I even keep you around?

MULDER

Because we let you borrow our cattle prod every Thursday for Cattle Prod Night at The Jackhammer?

MILLER

First thing tomorrow, that Lane Sugarbaker kid is coming in for questioning again. But my gut tells me that he's not our killer.

MULDER

I've heard of gerbils up the ass, but not dwarfs.

SCULLY

Actually, I had a small monkey up my vagina once, and let --

MILLER

Will you two focus!

MULDER & SCULLY

Sorry, sir!

MILLER

As I was saying, I don't think he's guilty -- but he's definitely involved somehow. There's just something very weird about that whole family.

EXT. STREET BY LUXURY HIGH-RISE BUILDING - NIGHT

Louis, again clad in his camouflage gear, is standing on the street corner. Rose drives up to him. She is in her black leather outfit, all covered in blood.

LOUIS

Where have you been? I've been waiting over an hour for you!

ROSE

I got held up.

LOUIS

Why are you all covered in blood?  
And why are you dressed like a fat  
Cat Woman?

ROSE

This is my pilates outfit, if you  
must know. And you know your momma  
gushes like Old Faithful during her  
time of the month.

LOUIS

Do you have the stuff?

ROSE

(holding up a syringe)  
Check. Let's synchronize our  
watches.

(looking at her watch)  
It's 11:32 PM.

LOUIS

I pawned my watch last week to feed  
my babies.

ROSE

Can you get more pathetic?!

LOUIS

I don't know if I want to go  
through with this, momma. What if  
I accidently kill Hobart?

ROSE

That's why you're calling 911 right  
after you shoot him up. Now be a  
man and stop whining like a little  
pussy! I'm gonna go create my  
little diversion now. As soon as  
you hear it, make your move.

A reluctant Louis takes the syringe, and Rose speeds away.

INT. LUXURY HIGH-RISE BUILDING - SECURITY OFFICE - NIGHT

TWO ARMED SECURITY GUARDS are watching the many monitors  
keeping surveillance all over the building. One of the  
monitors shows the parking garage door. Another one is  
playing Tranny porn.

EXT. GRASSY NOLL ACROSS FROM HIGH-RISE - NIGHT

Rose emerges from the bushes. She pulls the pin from a grenade and throws it at the building.

ROSE  
(yelling)  
Fire in the hole!!!

INT. LUXURY HIGH-RISE BUILDING - SECURITY OFFICE - NIGHT

A LOUD EXPLOSION rocks the office. The Security Guards leave their post to investigate.

WE ZOOM IN ON THE PARKING GARAGE MONITOR

Louis appears at the garage door.

INT. LUXURY HIGH-RISE BUILDING - PARKING GARAGE - NIGHT

Louis fumbles with his skeleton keys, until he finds the right one to open the door. He goes inside.

EXT. STREET BY LUXURY HIGH-RISE BUILDING - NIGHT

Smoke is billowing out of the lobby area as The Security Guards try to make sense of the situation.

Rose drives by, stops to rubberneck, then drives away with a big smile and a wicked cackle.

INT. HOBART'S PENTHOUSE APARTMENT - LIVING ROOM - NIGHT

Hobart is on the phone, facing away from the front door.

Louis lets his way into the apartment with a skeleton key, and begins to cross towards Hobart with the syringe in hand.

HOBART  
(into phone; frightened)  
Hello, concierge?...Yeah, I just heard a loud explosion. Is it the terrorists?!...Or a suicide bomber?!  
(looking out the window)  
Oh, God, I think I see a plane coming at the building!  
(MORE)

HOBART(cont'd)

Where is Rudy Giuliani when you need him?!... No, don't put me on hold... Don't put me on hold!... Great, I'm on fucking hold!

Louis is now behind Hobart ready to inject him.

HOBART (CONT'D)

Oh, they're playing elevator music.  
(slams the phone down)  
I hate Enya!

Hobart turns, almost bumping into Louis, who quickly hides the syringe behind his back. They are both startled and scream like frightened little bitches.

HOBART (CONT'D)

Aaaah!  
(recognizes him)  
Louis, what are you doing here?

Louis is speechless. He backs away as Hobart walks towards him.

HOBART (CONT'D)

How'd you get in here?! What the hell's going on?!

A stupefied Louis opens his mouth to speak, but nothing comes out. He continues to back away.

HOBART (CONT'D)

(a realization)  
Oh my God, I know what happened!

Louis freaks.

HOBART (CONT'D)

You heard about the murders on TV and you came here to protect me.

Louis nods in agreement as he continues to walk away from an approaching Hobart.

HOBART (CONT'D)

(touched)  
Brother, that is so sweet of you! I'm sorry for acting like such an asshole lately. But I'm off the drugs, and things are going to be different now. As a matter of fact, I want you and momma to move in here with me.

(MORE)

HOBART(cont'd)

And I want her to be my manager  
again...and you my personal  
assistant. Gimme a hug!

Hobart opens his arms to hug Louis, but unintentionally backs  
him against the wall.

ON LOUIS' HAND BEHIND HIS BACK

His hand gets pushed into the wall, accidentally driving the  
syringe deep into his ass check.

Louis squeals.

BACK TO SHOT

Hobart hugs an unresponsive Louis, then steps back.

HOBART (CONT'D)

Louis, what's wrong? You don't  
look so well.

Louis drops to the floor and passes out with the syringe  
clutched in his hand.

Hobart drops to his knees to revive him. He sees the syringe  
and takes it from Louis' narcotized hand.

HOBART (CONT'D)

Oh my God, you're a junkie too!

Hobart takes out his cell phone and dials 911.

HOBART (CONT'D)

(into phone)

Hello, 911?...My brother just ODeD  
on smack. Please send help to the  
Beverly Apartments, Penthouse A.  
Hurry!

Louis is now going into convulsions. Hobart drops the phone  
and takes his twitching brother into his arms.

HOBART (CONT'D)

Don't worry, brother. I'm going to  
take care of you. I'm going to put  
you in the best rehab money can  
buy.

EXT. BRITNEY SPEARS REHAB CENTER - DAY

Close on the sign.

INT. BRINEY SPEARS REHAB CENTER - DAY

Louis is standing in front a GROUP OF HIS FELLOW PATIENTS. They are all wearing white hospital gowns.

LOUIS  
Hello, my name is Louis...

GROUP OF HIS FELLOW PATIENTS  
Hello, Louis.

LOUIS  
...And I'm a drug addict.

TIGHT ON LOUIS' FACE

He looks just helpless and miserable.

EXT. PRIDE FACTORY EMPORIUM - DAY

We ZOOM IN on a sign with a big photo of a half-naked Hobart. It reads: "Personal Appearance by Porn Star Lane Sugarbaker, Today 2 PM - 6 PM.

INT. PRIDE FACTORY EMPRIUM - DAY

Hobart is sitting behind a table, signing autographs for a long line of his ADORING FANS. Wendell sits to one side of him, and a beaming Rose to the other side.

They talk while Hobart signs autographs.

HOBART  
Oh momma, this is so exciting!

ROSE  
This is only the beginning, my precious.

Coco runs in and hands Wendell a fax.

WENDELL  
Oh, the GayVN nominations are in.  
(reads the fax)  
(MORE)

WENDELL(cont'd)

Congratulations, Lane. You got nominated for Best Newcomer Of The Year.

An ecstatic Rose hugs an equally ecstatic Hobart.

ROSE

I knew it!

WENDELL

Oh, you should win that one hands down.

HOBART

Yay!

ROSE

How about Performer Of The Year?

WENDELL

(pleasantly surprised)

Oh my, you got nominated for that too. That's amazing! I didn't expect that at all.

ROSE

And he's going to win that one too.

WENDELL

No, I don't think so, Rose. It's a miracle he got nominated in that category to begin with.

ROSE

(becomes upset)

But he's the biggest Gay porn star in the world!

WENDELL

Still, Rose. The other nominees in that category are porn veterans who have paid their dues in this industry. Like Gaylander Spielberg, who has been nominated five years in a row and never won.

COCO

He's the Susan Lucci of Gay porn.

ROSE

My baby's paid his dues plenty, believe me!

HOBART

Momma, I'm honored just to be nominated.

WENDELL

And he has stiff competition too.

COCO

(dripping with sexual innuendo)

Very stiff!

WENDELL

(reading from the fax)

Biff Stone, Butch Granite, Mac Steele, and of course Gaylander Spielberg.

(looks her straight in the eye)

Rose, the only chance he has of winning is if the other nominees just suddenly drop dead.

TIGHT ON ROSE

She smiles maniacally.

ANGLE ON THE CROWD IN THE STORE

We now notice that Lieutenants Mulder and Scully are inconspicuously observing things from the back of the room.

EXT. LUXURY HIGH-RISE BUILDING - DAY

An ASIAN MAILMAN walks out pushing a Runabout™ Silver Bullet Sextuplet Baby Stroller.

INT. HOBART'S PENTHOUSE APARTMENT - LIVING ROOM - DAY

Rose is lounging on the sofa, flat on her back with her head resting on satin pillows. Tender TADZIO, a naked cherub, stands over her, feeding her pork rinds like grapes.

Hobart enters in his skimpy jogging outfit, out of breath and swigging on a bottle of water.

HOBART  
Momma, did I just see our ex-Mongolian mailman in the lobby taking Louis' babies?

ROSE  
Yes, dear.

HOBART  
Why?!

ROSE  
Hobart, darling, you know your poor brother shoots blanks out of his little gun. Those weren't his babies.

HOBART  
You mean the mailman got Tyla knocked up?

ROSE  
Well, it wasn't Jackie Chan!

HOBART  
Wow! Well, that was nice of you to give the babies to their rightful father.

ROSE  
(fanning herself with  
hundred dollar bills)  
Give? I don't think so. Momma needs a new moo moo for the awards show.

HOBART  
You sold him his own babies?

ROSE  
Hey, we live in a capitalist society, darling.

HOBART  
What is Louis going to say? He loved those babies like they were his own.

ROSE  
Serves him right for being a junky.  
Besides, he won't even remember by  
the time he gets out of rehab and  
then the halfway house, and then  
skid row.

HOBART  
Weren't we supposed to go visit him  
today?

ROSE  
Oh, I've been too busy to think  
about that.

HOBART  
I can see. Where did you get the  
naked cherub?

ROSE  
I bought him on Craig's List. And  
I have been busy strategizing your  
Performer Of The Year win.

HOBART  
Are you still on that, momma?  
Wendell's right. There's no way  
I'll ever win. Let it go.  
(crossing to his bedroom)  
I'm gonna go hit the showers.

Hobart is gone.

ROSE  
Tadzio, dear, why don't you go help  
my son with his loofah. Momma's  
got work to do.

TADZIO  
(thick Italian accent)  
Si, señora.

Tadzio runs off after Hobart.

Rose sits up and dials her cell phone.

ROSE  
(into phone)  
Hello, Wendell...This is important,  
bitch! What is the limo company  
you're using to pick up the boys  
for the awards show?...Why?...  
(thinks fast)  
(MORE)

ROSE(cont'd)

Because I just want to make sure that it's good enough for my Hobart to ride in, that's why...The L Word Limo Company, huh. Well, they sound acceptable, I suppose...I am not getting too hoity-toity for my own good, fuckface! I am just a simple girl with a dream.

(hangs up)

Momma's got work to do.

EXT. GUSMAN CENTER FOR THE PERFOTMING ARTS - DUSK

We are in the heart of Downtown Miami, outside the Olympia Theatre at the Gusman Center. Signs and banners promoting the GayVN Awards are plentiful, along with a huge marquee.

The atmosphere is absolute pandemonium. A lush red carpet separates ANTI-PORN DEMONSTRATORS, on one side, from frenzied PORN FANS, on the other. Both groups are being held back by LOCAL POLICE.

The PAPARAZZI is snapping away as limos drive up, and scantily dressed PORN STARS emerge to work the red carpet.

There are several TV stations covering the event. One of them is WSVN, Channel 7. Louis Aguirre, a TV REPORTER, is in the middle of a live shot.

TV REPORTER

(into news camera)

This is Louis Aguirre reporting live for Deco Drive outside the Gay porn awards in downtown Miami. Now we normally wouldn't cover an event like this; however, the recent Corkscrew Murders that have been linked to this controversial industry has made this mainstream news. As you can see, these so-called celebrities are arriving in style and walking the red carpet as legions of their devoted fans rejoice.

ON A LIMO ARRIVING

Hobart and Wendell, both dressed in tuxedos, step out and walk the red carpet.

INT. BRINEY SPEARS REHAB CENTER - REC ROOM - DUSK

Louis is sitting in front of a TV, flipping through the channels, while around him the Group Of His Fellow Patients is weaving baskets.

Louis just happens upon Channel 7.

ON THE TV

Live news coverage of Hobart walking the red carpet and waving to his adoring fans. He stops to sign autographs.

ON LOUIS

Rage starts to slowly build up until he explodes, screaming uncontrollably, and destroying everyone's baskets.

Louis takes a running leap and breaks through the window.

EXT. BRINEY SPEARS REHAB CENTER - DUSK

Louis flies out of a second story window and lands on the ground. He quickly gets up, looks around for attendants, and runs off.

Moments later, THE ATTENDANTS arrive. But is too late.

EXT. THE EVERGLADES - DUSK

A black stretch limo comes to a stop in the wilderness.

INT./EXT. LIMO - DUSK

BUTCH GRANITE, a 6'5" chiseled hunk of a man, and his QUEENY COMPANION are both dressed in tuxedos.

BUTCH

We've stopped. We must be here.

QUEENY COMPANION

Oh, Butch this so exciting! I know this is going to be the year that you, Butch Granite, will finally win Performer of the Year.

BUTCH  
From your mouth to Lucifer's ears,  
my love.

Butch lowers his window.

BUTCH  
What the fuck?!

QUEENY COMPANION  
This doesn't look like downtown  
Miami.

BUTCH  
(on the intercom)  
Excuse me, driver. Where the fuck  
are we?!

The partition to the front seat is lowered. We can now see that Rose, in her black leather outfit and a chauffeur's cap, is behind the wheel.

ROSE  
Oh my, I must have taken a wrong  
turn in Albuquerque.

The partition goes back up.

BUTCH  
What the fuck?!

Butch's door is ripped off the limo by Rose, like a movie monster gone wild. She holds her trusty corkscrew in her mouth as she tosses the door to the ground.

QUEENY COMPANION  
Oh my God, it's the Corkscrew  
Killer!

The Queeny Companion tries to open his door, but it's locked. In a panic, he leaps over Butch and attempts to go out past Rose. Rose suddenly stabs him in the groin with her corkscrew. He falls to the ground gushing blood from his crotch.

Throughout all this, Butch remains calm.

ROSE  
(to Butch)  
What, you're not going to try to  
get way?

Butch slowly gets out of the car, towering over Rose.

BUTCH

(very intimidating)

You know, I was in the Marine Corp.  
for five years before I did porn.  
So I ain't too scared of you!

ROSE

And I was in labor with my son  
Hobart for over three days. So I  
think I have the bigger balls here,  
Butch.

Rose goes to stab him with the corkscrew, but Butch blocks her hand and gives Rose an uppercut to the jaw. She lands flat on her ass, dropping her instrument of death. Rose desperately tries to make a grab for the corkscrew, when Butch steps on her hand, pinning it down to the ground. He then takes out his cell phone.

BUTCH

I think I captured myself a serial  
killer. Just think of the press?!

ROSE

I'm late for the awards. I don't  
have time for this shit!

Rose takes out a mini corkscrew from her cleavage and throws it at Butch's head, like a ninja throwing star. The mini corkscrew punctures his jugular deep, making him drop his phone and remove his foot from Rose's hand. Rose then spins on her ass, in a move right out of "The Matrix," tripping him over with her feet. She climbs on top of Butch and plunges her big corkscrew in and out of him in a mad fervor.

ROSE

(whist stabbing)

You had to be difficult, didn't  
you?! Motherfucker!!!

(into the camera)

It's not easy being a mother.

Rose goes back to her stabbing.

INT. GUSMAN CENTER - CONVENTION ROOM - NIGHT

An elegant cocktail party reception is taking place. The GAY ADULT INDUSTRY ATTENDEES are mingling with one another. Around them, the champagne flows and SHIRTLESS WAITERS walk around with trays of food.

ON HOBART AND WENDELL

They are having cocktails.

WENDELL

(hangs up his cell phone;  
concerned)

I wonder where Butch Granite is?  
The limo driver who was supposed to  
pick him up was just found  
unconscious in a dumpster outside a  
Taco Bell...and Butch is not  
answering his phone.

HOBART

Hey, Wendell, I've been meaning to  
ask you. How come you always have  
all the latest information on  
everything?

WENDELL

Because, my dear Lane, I am nothing  
but a walking/talking plot device  
in a bad, gaysploitation movie.

HOBART

Oh.

(beat)

You don't think Butch met up  
with...

(melodramatically)

The Corkscrew Kill?

WENDELL

I hope not. Pretty soon you're  
going to be my only client.

HOBART

Oh, mamma would love that.

WENDELL

Where is the old heifer, anyway? I  
can't believe she's missing out on  
an all-you-can-eat buffet and open  
bar.

HOBART

She just called me. Her  
electrolysis session is taking  
longer than expected.

WENDELL

I thought I saw her grazing on the  
hors d'oeuvres earlier; but it  
turned out to be daddy-bear  
pornstar, Fats MaGee.

HOBART

Well, she has ninety minutes before  
the awards begin. She'll be here  
soon.

WENDELL

(dripping with sarcasm)  
I await her arrival with bated  
breath.

HOBART

(not grasping his sarcasm)  
Oh, momma was right. You do have a  
crush on her. Maybe you'll marry  
momma and be my daddy.

Wendell begins to choke on his cocktail wiener.

EXT. GUSMAN CENTER - OLYMPIA THEATRE - BACK ALLEY - NIGHT

Rose speeds into the alley driving butch's door-less limo,  
knocking over trash cans before she comes to a complete stop.  
She rushes out of the car, now wearing a full-length mink  
coat, which conveniently covers her black leather outfit.  
She is also wearing Jackie O sunglasses.

She slips on a show badge around her neck as she rushes to  
the stage door.

After a few loud knocks, a GENERIC STAGE DOOR OLD FART opens  
up.

ROSE

(flashing her badge)  
I'm Lane Sugabaker's manager.

He lets her in without incident.

INT. GUSMAN CENTER - CONVENTION ROOM - NIGHT

The reception continues.

Lieutenant Scully enters in a full dominatrix outfit,  
complete with a bullwhip.

Lieutenant Mulder, clad in a plain tux, does a double-take when he sees her.

MULDER  
Scully, what the hell are you wearing?!

SCULLY  
I was told to blend in with the porno crowd. Besides, I haven't done laundry this week, and this was the only clean outfit I had left.

MULDER  
(suddenly in heat)  
Do you know just how much you're turning me on right now?!

SCULLY  
Why don't you show me, stud!

Mulder takes Scully behind a banquet table.

EXT. INTERSTATE 95 SOUTH - NIGHT

An 18 wheeler truck makes its way down the highway.

INT./EXT. TRUCK CABIN - NIGHT

A BIG BURLY TRUCKER has given an anxious Louis a ride.

BIG BURLY TRUCKER  
(looking at him,  
suspiciously)  
Exactly what kind of outfit is that you're wearing there, son? M'kay.

LOUIS  
(over it)  
What does it look like?

BIG BURLY TRUCKER  
Looks like you ran away from some state nut house or funny farm, if you ask me. M'kay.

LOUIS  
Then why in the world would you have stopped to give me a ride?

BIG BURLY TRUCKER  
 It gets pretty lonely out here on  
 the road. A man has his needs, if  
 you know what I'm saying, m'kay.

LOUIS  
 (sees what's coming)  
 Oh Jesus, no.

BIG BURLY TRUCKER  
 I won't turn you into the  
 authorities, m'kay...if you treat  
 me right.

LOUIS  
 (defeated)  
 I have to be the unluckiest person  
 in the world.

Big Burly Trucker grabs hold of Louis' head and slowly forces  
 it down to his crotch.

BIG BURLY TRUCKER  
 I'd like to introduce you to Little  
 Bob, my copilot, m'kay!

LOUIS  
 Hi, Little Bob.

We hear a GAGGING SOUND.

INT. GUSMAN CENTER - OLYMPIA THEATRE - DRESSING ROOM - NIGHT

BIFF STONE sits alone, in front of a make-up mirror.

Rose enters.

ROSE  
 Are you Biff Stone?

BIFF  
 Well, it's about time you got here!  
 I'm presenting the first award and  
 you haven't even started on my hair  
 and make-up!

Rose locks the door behind her and crosses behind Biff. She  
 removes her mink coat and sunglasses.

ROSE  
 I'm sorry about that, Mr. Stone.

BIFF  
 (handing her pan-cake  
 makeup and a sponge puff)  
 I was thinking we'd go for a tanned  
 look tonight. What do you think  
 about Tan No.2 117?

ROSE  
 I think we should go with a blood  
 red look tonight.

BIFF  
 What are you, one of them fucking  
 Goth freaks?

ROSE  
 No, I'm a mother...who gets off on  
 screwing studs like you to death.

BIFF  
 Lady, even if you was good-looking,  
 I don't do pussy.

ROSE  
 (taking out her corkscrew)  
 That's not the kind of screwing I  
 had in mind, Biff.

A look of fright comes over Biff's face. But before he can react, Rose plunges the corkscrew deep into his ear canal. The corkscrew just sticks out of Biff, as blood gushes out of his ears and mouth. He is dead.

ROSE  
 See, I told you blood red was your  
 color.

INT. GUSMAN CENTER - CONVENTION ROOM - NIGHT

The reception continues.

Captain Miller enters looking around. He sees Mulder and Scully doing it behind the banquet table, and rushes to them.

MILLER  
 Jesus titty fucking Christ!!! Get  
 a fucking room!

The lieutenants quickly compose themselves, futilely attempting to cover themselves up. They dress throughout the following dialogue.

MULDER & SCULLY  
 Captain Miller, sir.

MILLER  
 Can you two possibly be more  
 incompetent?!

MULDER  
 Yeah, I think we could if we tried.

SCULLY  
 (hits Mulder)  
 That was a rhetorical question,  
 dumbass!

MILLER  
 While you were in here copulating,  
 another Corkscrew Killer victim was  
 found in the Everglades. Yet  
 another Gay pornstar. And his  
 empty limo was just found in the  
 back alley. You know what that  
 means?

MULDER  
 No, not really.

SCULLY  
 Not a clue.

MILLER  
 It means that the killer is  
 probably in the building!

Mulder and Scully become hysterical and draw their guns.

MILLER  
 Will you two relax! We don't want  
 to create a panic. And put those  
 away!

They put their guns away.

MILLER  
 I've called for back-up, but I need  
 you two to help me secure the  
 building. Nobody goes in or out.  
 And mum's the word. Remember, we  
 don't want to start a panic. The  
 show will go on as planned. And  
 when the killer makes his move,  
 we'll be there to catch the  
 motherfucker.

MULDER  
 (like a Gung-ho cop)  
 Let's do it!

MILLER  
 Zip up your fly first!

A disgusted Captain Miller walks off.

Mulder zips up and follows, while Scully takes a used condom out of her hair.

EXT. GUSMAN CENTER - OLYMPIA THEATRE - SIDE DOOR - NIGHT

Still in his hospital gown, Louis is trying to open a side door with a paper clip. After a few attempts, he is successful and slips in.

INT. GUSMAN CENTER - OLYMPIA THEATRE - BACKSTAGE - NIGHT

Louis looks around.

A FLAMING STAGE MANAGER sees him.

FLAMING STAGE MANAGER  
 (crossing to Louis)  
 What are you doing here?!

LOUIS  
 (panics)  
 Um...?

FLAMING STAGE MANAGER  
 All the dancers for the Genital  
 Hospital production number are  
 supposed to be in Green Room A.  
 (grabs Louis by the hand)  
 Come on, twinkle toes.

The Flaming Stage Manager leads a helpless Louis O.S.

INT. GUSMAN CENTER - OLYMPIA THEATRE - NIGHT

The place is packed as the ceremonies are about to begin.

The stage is adorn with rainbows and other Gay stereotypical decor.

## ON HOBART AND WENDELL IN THE FRONT ROW

Wendell is reading his program, while Hobart looks around worried. There are two empty seats next to Hobart; Coco sits next to Wendell.

HOBART

Where is momma?! The show's about to begin.

WENDELL

Try her cell again.

HOBART

I did. It keeps going straight to voicemail. I hope she's okay.

WENDELL

Maybe she saw an all-you-can-eat smorgasbord on the way here.

HOBART

No, she's been banned from every all-you-can-eat establishment in the state of Florida.

WENDELL

Why are you holding two seats?

HOBART

Momma's a lot of woman, Wendell.

WENDELL

But there's an armrest in the middle.

HOBART

Oh, that won't bother her. She's had bigger things up there, believe me. Once, we --

WENDELL

Stop! I believe you.

## ON GAYLANDER IN THE FRONT ROW, ACROSS THE AISLE

He looks exceedingly bored. His phone beeps and he reads the text message.

INSERT - GAYLANDER'S PHONE

The message is from Mac Steele and it reads: "Gaylander, a reporter from CNN wants to interview you about the murders. Meet us in the lobby."

BACK TO SHOT

Gaylander quickly types a reply and bolts right out of there.

INT. GUSMAN CENTER - OLYMPIA THEATRE - BROOM CLOSET - NIGHT

INSERT - MAC STEELE'S BLACKBERRY IN ROSE'S BLOODY HAND

The message from Gaylander reads: "Be right there!"

WIDER

Rose turns the device off.

ANOTHER ANGLE

We now see MAC STEELE'S dead body, a handsome corpse, on the floor next to Rose. Corkscrew holes are where his eyes used to be.

Rose slips the device into his coat pocket.

ROSE

Thank you, Mac Steele. Loved your last movie.

EXT. GUSMAN CENTER - OLYMPIA THEATRE - NIGHT

More POLICE arrives as Captain Miller coordinates with Mulder and Scully. He orders them to surround the building.

INT. GUSMAN CENTER - OLYMPIA THEATRE - LOBBY - NIGHT

Gaylander comes out of the theatre to an empty lobby.

GAYLANDER

(looking around)

Hello?

GAYLANDER'S POV

A shadowy figure goes into the mens room.

WHISPERED VOICE (O.S.)  
In here!

BACK TO SHOT

GAYLANDER  
(curious)  
Mac?

Gaylander crosses to the mens room.

GAYLANDER  
(calling out)  
Mac Steele? I'm in no mood for  
games!

WHISPERED VOICE (O.S.)  
In here!

Gaylander reluctantly goes into the mens room.

INT. GUSMAN CENTER - OLYMPIA THEATRE - MENS ROOM - NIGHT

One of the lights is flickering, making everything look  
spooky.

Gaylander enters looking around.

GAYLANDER  
Mac?!

Gaylander looks beneath the toilet stalls.

GAYLANDER'S POV - PANNING THE EMPTY STALLS FLOOR

BACK TO SHOT

GAYLANDER  
Mac, there is no reporter is there?  
You just want to get into my pants  
like everyone else.  
(turns to looks at himself  
in the mirror)  
Oh well, I can understand that.  
(MORE)

GAYLANDER(cont'd)

You've wanted me ever since you  
fucked me in that first movie we  
did together.

ON THE CENTER STALL FLOOR

Chubby feet, attached to even chubbier legs clad in black  
leather, are lowered to the floor.

GAYLANDER (CONT'D)

But why the coy games? Why didn't  
you just come out and tell me you  
wanted my fat cock?

ANOTHER ANGLE

Gaylander is still admiring himself in the mirror as the  
stall door behind him slowly opens.

GAYLANDER (CONT'D)

I wouldn't have been offended. I  
would have simply told you that I  
don't fuck the help off camera.

OVER THE SHOULDER SHOT OF GAYLANDER IN THE MIRROR

He suddenly sees Rose in the mirror as the stall door LOUDLY  
SLAMS shut.

GAYLANDER

(into the mirror, trying  
to stay calm)  
Rose?! You're not Mac Steele.  
What the fuck are you doing here?

Rose hold up her corkscrew and smiles.

GAYLANDER

(still remarkably calm)  
I see. Well, lucky for me, I'm not  
above...  
(beat)  
...kicking a woman in the cunt!

ANOTHER ANGLE

Gaylander swiftly spins around and kicks Rose in the crotch,  
making her scream in excruciating pain, and drop the  
corkscrew to grab hold of her hurt vagina.

GAYLANDER

And I'm not above running like a  
frightened schoolgirl either!

The real queeny side of Gaylander comes out when he runs out  
of the bathroom screaming like a banshee.

Rose quickly recovers. She grabs her corkscrew and follows  
him out.

EXT. GUSMAN CENTER - OLYMPIA THEATRE - NIGHT

ON THE LOBBY DOORS

Captain Miller's men are locking them up.

MILLER

Okay, these are secure. Let's do  
the side doors.

Miller and the cops spread out.

INT. GUSMAN CENTER - OLYMPIA THEATRE - LOBBY - NIGHT

Gaylander runs from the mens room screaming like Jaime Lee  
Curtis in "Prom Night."

He tries to open the lobby doors but they are locked. He can  
see police in the distance and he desperately pounds on the  
doors...to no avail. They simply can't hear him.

Rose has now come out of the mens room, hungry for bear. She  
blocks his way back into the theatre.

Gaylander sees her and runs up the stairs.

INT. GUSMAN CENTER - OLYMPIA THEATRE - NIGHT

The lights go down as everyone settles.

ANNOUNCER

And now, ladies and gentlemen, a  
musical number from one of  
tonight's nominated movies --  
"Genital Hospital: The Gay Porn  
Musical."

ON THE STAGE

A cheesy production number begins with DANCERS dressed as patients and doctors.

Louis is pushed on stage as one of the dancers. He desperately tries to follow the choreography, but of course can't.

ON HOBART AND WENDELL IN THE FRONT ROW

HOBART  
(squinting his eyes)  
My God, that spastic dancer looks  
like my brother Louis; but it can't  
be.

ON LOUIS

He sees Hobart staring at him and tries to cover his face, while at the same time trying to blend in with the other dancers.

WIDER ON THE STAGE

The number concludes with the patients in a kick line; Luis last in the line. At the very end, they all strip off their gowns to their jockstraps -- one at a time in line. When it comes to Louis' turn, he hesitates, and then he strips to his birthday suit.

The audience gasps, before breaking into hysterical laughter, and then polite applause.

ON HOBART AND WENDELL IN THE FRONT ROW

HOBART  
That is Louis! No one's penis is  
that small. What the hell is going  
on here?!

ON THE STAGE

The dancers bow and leave the stage, pushing Louis off with them. Louis puts the gown back on as he goes.

ANNOUNCER  
And now, ladies and gentlemen, your  
host for tonight: Mr. Andy Dick!

ANDY DICK comes out to thunderous APPLAUSE. He bows.

ANDY DICK

(looking off stage where  
the dancer exited)

Wow! I haven't seen a dick that  
small since my days as a priest at  
the Catholic Camp for Boys.

(beat)

Hello, everyone, I'm Andy Dick.  
You may remember me from  
"NewsRadio," or my memorable  
performance as the incredibly Gay  
hologram -- EMH-2 Dr. Bradley -- on  
"Star Trek: Voyager." Now, I'm  
hosting the Gay porn awards. Boy,  
has my career tanked! Instead of  
going with a big star to host this  
year's show, they decided to get  
someone with a phallic last name.  
Apparently, Shecky Cock was busy  
hosting the grand opening of  
Harley's Hubcap Heaven in Hialeah.

INT. GUSMAN CENTER - OLYMPIA THEATRE- BACKSTAGE - NIGHT

A frantic Gaylander runs in from the second floor lobby and  
bumps into Louis, who is just standing around looking dazed  
and confused.

Gaylander screams.

GAYLANDER

Ahhh! The whole family is in on  
it!

Gaylander steps back and climbs the ladder up to the catwalk.

Rose hurries in. She sees Gaylander going up the ladder and  
follows, with corkscrew in mouth.

LOUIS

(now really confused)  
Momma?

Louis follows Rose up the ladder.

INT. GUSMAN CENTER - OLYMPIA THEATRE - NIGHT

ON THE STAGE

ANDY DICK

And now to present the first award  
of the evening, here is...

(someone is talking to him  
from off stage)

Really? Okay. Here's director and  
drag queen extraordinaire, KiKi  
RaGoo.

There is THUNDEROUS APPLAUSE. KIKI RAGOO, a plump drag  
queen, steps up to the podium. She seems quite jaded by it  
all.

KIKI

Thank you. Biff Stone was supposed  
to present the first award, but  
he's gone missing. You know these  
fucking porn stars. Anyway, the  
nominees for Best Newcomer Of The  
Year are: Twinky Malone...

(polite applause)

...Rocky Ramrod...

(polite applause)

...Tommy Lauderdale

(polite applause)

...Leroy "Binaca" Jones...

(polite applause)

CLOSE ON HOBART

He is on pins and needles.

KIKI (CONT'D)

(O.S.)

...and Lane Sugarbaker.

There is WILD APPLAUSE after Lane's name is called.

CLOSE ON KIKI

KIKI (CONT'D)

And the winner is...

(opens envelope)

...Lane Sugarbaker!

ANOTHER ANGLE

Hobart jumps to his feet and hugs a jubilant Wendell before running on stage and taking the award from the CUTE AWARDS BOY.

WE TILT UP TO THE CATWALK OVER THE HOUSE

Rose pursues Gaylander, followed by Louis.

CLOSE ON ROSE ON THE CATWALK

She stops to look down at the stage, with tears in her eyes.

ON THE STAGE

HOBART

Thank you. Thank you so much!  
 (the applause subside)  
 I can't believe this. I just wish  
 my momma was here to see this.

The audience sighs in sadness.

HOBART (CONT'D)

Oh, no, she ain't dead...She's just  
 late. I'd like to thank everyone  
 who made this possible. My agent  
 Wendell Weinstein. A director who  
 took a lot of my bullshit when I  
 was a junky, Mr. Gaylander  
 Spielberg...

CLOSE ON GAYLANDER ON THE CATWALK

He stops to look down at the stage.

ON THE STAGE

HOBART (CONT'D)

...My soulmate, who I miss very  
 much, Malibu Sommers.  
 (applause)  
 And my dear brother, Louis.

CLOSE ON LOUIS ON THE CATWALK

He stops to look down at the stage.

ON THE STAGE

HOBART (CONT'D)  
(holds up award in  
victory)  
Thank you!

There is WILD APPLAUSE as Hobart leaves the stage.

DISSOLVE TO:

SERIES OF SHOTS MONTAGE

- A) More winners accept their awards.
- B) The audience grows increasingly bored.
- C) Rose continues to chase Gaylander on the catwalks, followed by Louis.
- D) Outside the Gusman Center, a helicopter arrives with the SWAT TEAM.
- E) Hordes of police pour into the lobby and backstage areas.
- F) Captain Miller and his men find Biff Stone's body in his dressing room.
- G) Mulder and Scully find Mac Steele's body in the broom closet.
- H) The SWAT Team storms the building.
- I) Hobart is back at his seat enjoying the show.

END SERIES OF SHOTS

INT. GUSMAN CENTER - OLYMPIA THEATRE - NIGHT

ON THE STAGE

Andy Dick is again on stage.

ANDY DICK

Is everyone still awake? I swear I was a child star when we started this show. Hide your drugs, by the way, the joint is swarming with cops. I just got a cavity search ...and I'm going back for another one. Anyway, it's time for the last award of the evening.

There is a huge ovation.

ANDY DICK (CONT'D)

Kiki RaGoo was supposed to present this award. But since she had to do the first one, I get to present it myself. Lucky me. The nominees for Performer Of The Year are...

ON THE CATWALK OVER THE STAGE

Gaylander comes to the end of the catwalk. He has nowhere to run, so he turns to face an out-of-breath Rose.

GAYLANDER

(screams)  
Help! Help!

ANDY DICK (CONT'D)

(O.S.)  
...Butch Granite...  
(applause)

ROSE

(raising her corkscrew to attack)  
I'm afraid they can't hear you, dear.

ANDY DICK (CONT'D)

(O.S.)  
...Biff Stone...  
(applause)

GAYLANDER

Okay. Just not in the face!

ANDY DICK (CONT'D)

(O.S.)  
...Mac Steele...  
(applause)

LOUIS (O.S.)  
 (shocked)  
 Momma, you're the Corkscrew  
 Killer?!

ANOTHER ANGLE

We now see Louis standing behind Rose. She turns to him.

ANDY DICK (CONT'D)  
 (O.S.)  
 ...Lane Sugarbaker...  
 (applause)

ROSE  
 Oh Louis, you always had the worse  
 timing!

ANDY DICK (CONT'D)  
 (O.S.)  
 ...and Gaylander Spielberg...

There is thunderous applause after Gaylander's name is  
 called.

LOUIS  
 I won't let you do it!

Louis rushes Rose and they fight over the corkscrew. They  
 are both pulling on the corkscrew now, with all their might.

Miller, Scully and Mulder run up to them with guns drawn.

MILLER  
 Everybody freeze!

ANDY DICK (CONT'D)  
 (O.S.)  
 And the winner is...

Rose suddenly lets go of the corkscrew and falls on her ass,  
 the inertia sending Louis onto Gaylander, and the corkscrew  
 deep into Gaylander's heart.

ANDY DICK (CONT'D)  
 (O.S.)  
 ...Gaylander Spielberg!

GAYLANDER  
 (dying; blood spilling out  
 of his mouth)  
 They like me! They really like me!

Captain Miller shoots the corkscrew out of Louis' hand.

ROSE  
I tried to stop him, officer!

Gaylander falls over the side of the catwalk.

ON THE STAGE

Gaylander splats down next to Andy Dick.

The audience SCREAMS.

ANDY DICK  
What a fucking entrance!

Andy places the award in Gaylander's lifeless hand.

ANDY DICK  
(he applauds)  
What a trouper, ladies and gentlemen!

ON THE AUDIENCE

They give him a standing ovation.

TILT UP TO THE CATWALK OVER THE STAGE

The SWAT team finally arrives with their firearms drawn.

CLOSER ON THE CATWALK OVER THE STAGE

Captain Miller handcuffs a shaken Louis, while Mulder and Scully help Rose to her feet.

ROSE  
(really melodramatic)  
I tried to stop him!  
(sobbing)  
Oh, my baby is the Corkscrew  
Killer!!!

ON THE STAGE

Andy Dick picks up a piece of solid silicone from Gaylander's remains.

ANDY DICK  
They were cheek implants. I knew  
it!

DISSOLVE TO:

EXT. SPHINCTER STUDIOS - DAY

News vans are everywhere.

INT. SPHINCTER STUDIOS - DAY

There is a news conference going on. The room is packed with reporters and paparazzi.

Wendell is standing behind a podium with the GayVN logo on it, as the paparazzi snaps away.

WENDELL

Thank you all for coming to this news conference. After a careful review of the rules, we came across a subparagraph that states that all nominees must be alive at the time of the show. So the winner of this year's Performer Of The Year Award is...Lane Sugarbaker.

We now see Hobart standing next to a proud Rose. He goes to the podium and takes the award from Wendell.

HOBART

Thank you. I wish that the circumstances for my winning this award were different; but my crazed, deranged serial killer of a brother took care of that. I am so sorry for everyone's loss. I too lost someone very dear to me to the Corkscrew Killer. And even though he's my own flesh and blood, both my mother and I think he deserves what's coming to him.

EXT. FEDERAL JAIL COMPOUND - DAY

The press is swarming here too.

INT. EXECUTION ROOM - DAY

Poor Louis is strapped down to the electric chair. Rose and Hobart sit on the other side of the glass partition, along with THE PRESS and OTHER OBSERVERS.

TIGHT ON LOUIS'S FACE

A lone tear trickles down his cheek.

BACK TO SHOT

The EXECUTIONER throws the switch and Louis begins to twitch. Then suddenly, something goes terribly wrong and he catches fire, as all the equipment short circuits around him and the lights dim.

Everyone is shocked, from the spectators to the jailers.

They try to put Louis out, but he spontaneously combusts before they can do anything.

CLOSE ON HOBART AND ROSE

They look at each other in disbelief.

THE BACKGROUND CHANGES BEHIND THEM THROUGH A CGI EFFECT

And they are now...

EXT. FEDERAL JAIL COMPOUND - DUSK

CLOSE ON HOBART AND ROSE

They are in the same position.

ROSE

I'll say one thing for your  
brother...He was a loser to the  
very end.

WIDER

Rose and Hobart are in the back seat of her convertible. Tadzio is behind the wheel in a sexy chauffeur uniform.

HOBART  
I'm gonna miss him.

ROSE  
I'm hungry!

HOBART  
Yeah, me too! I'm in the mood for  
sushi.

ROSE  
Fuck that raw fish shit! Momma's  
hungry for meat.

HOBART  
Let's go.

ROSE  
Tadzio, andare.

They drive off into the proverbial sunset.

ROSE (V.O.)  
I told you I was going to make you  
the biggest Gay porno star in the  
world, and I did it.

HOBART (V.O.)  
You sure did, momma. And I finally  
found someone to share all my  
success with too. I met a boy last  
night while cruising the airport  
mens room.

ROSE (V.O.)  
What?!

HOBART (V.O.)  
Yeah, I invited him over for supper  
tomorrow night.

ROSE  
Oh, that reminds me; we need to  
stop by the wine store on our way  
home. I need to buy me a new  
corkscrew.

FADE TO BLACK.

THE END